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NEWS of Dance and Dancers

N. Y. C. BALLET . . .

No summer vacation; **N.Y.C. Ballet** starts a two-week season in Chicago May 26, wends its way to Seattle, San Francisco and Los Angeles, returning home on Aug. 14—time for one long breath, and a City Center season starts Aug. 31 . . . 2 new Balanchine ballets are on the agenda—"Western Symphony" to Hershy Kay's arrangement of cowboy themes, and a second, unnamed to a score by Charles Ives . . . **Maria Tallchief** and **Andre Eglevsky** appeared as guest artists with the San Francisco Ballet mid-May as part of the exchange agreement in effect between the 2 companies . . . Eglevsky has asked to be absent from performances on Sept. 3 & 4 in order to appear with the Salt Lake City Ballet Theatre Society (U. of Utah).

DEATH OF SAMPIH . . .

John Coast, author, dance producer ("Dancers of Bali") and European representative of Columbia Concerts was the recipient of a letter informing him that **Sampih,** Bali's leading male dancer was found strangled, his body floating in the Laun River. According to an AP release (see p. 32) Sampih, who was very popular with audiences when he was here with the Balinese company last year, might have been the object of either jealousy or political intrigue. To date no mention has been made of the death in any Indonesian newspaper.

GRAHAM RETURNS . . .

Martha Graham & Co. return from their first European tour mid-June. They have appeared in London, the Netherlands, Copenhagen, Stockholm, Antwerp and Paris. After Lausanne and Berne, they are scheduled to be featured at the Florence Festival May 20 to 7. Following dates in Turin and Zurich, they will be at the Vienna Festival from June 6 to 10. Excitement and controversy have preceded and followed every engagement. More requests for appearances were made than could be accepted.

GOINGS ON IN N. Y. . . .

The N.Y. premiere of Morton Gould's "Tap Dance Concerto" will be at Lewisohn Stadium, July 12, with **Danny Daniels** in his original solo part. On the same program, Mr. Daniels will also appear in Stravinsky's "Petit Suite". . . . A series of 3 evenings by **Matti Haim** scheduled for the Theatre Studio of Dance on May 16, 23, & 30 . . . **Eddie Albert** and dancer-wife **Margo,** made a successful nightclub debut as a song and dance team at the Waldorf Astoria, Apr. 8 . . . **Sahomi Tachibana** is featured in the current Radio City Stage show . . . **Marie Jeanne** danced to Harry Revel's "Perfume set to Music", choreo. by **William Dollar** in Carnegie Hall's opening Pops Concert, May 7. . . . An exhibit of "Dancer's Shorthand" (dance notation) at the N.Y. Public Library, May 18-June 12, includes photographs, books and diagrams explaining notation theories. Also current until June 15 is a Cecchetti exhibit. . . . The N. Y. C. Post Office Players' production of "The Mikado", May 11, 12, 13, had an overture choreographed by **Pepi Hamilton.**

EAR TO THE GROUND . . .

As we go to press, we learn that the **Soviet dancers,** who did not dance in Paris (see p. 18) are giving 4 performances in East Germany before returning to Russia . . . **Nora Kaye** makes a July 24 appearance with The Ballet Theatre in Washington, D. C., and flies the next day to Tokyo to appear again with the Komaki Ballet during the month of Aug. In the fall, she returns permanently to Ballet Theatre after 2 years with N. Y. C. Ballet. It is quite likely that **Antony Tudor** will restage several of his famed works in which she has leading roles . . . **Mia Slavenska** has been signed as leading dancer for Guy Lombardo's "Arabian Nights" at Jones Beach this summer, with **Yurek Lazowsky** as choreographer . . . **Ruth St. Denis** will act the leading role in "Mad Woman of Chaillot" from June 15 thru 20 at the Chagrin Falls Summer Theatre, **near Cleveland, Ohio.**

Writer-dancer-teacher **Lillian Moore,** well known to our readers and currently abroad to report on dance in Denmark and Sweden, has been awarded a 2-year Rockefeller Grant in order to write a history of mid-18th to early 20th century theatre dance, specifically ballet . . . Choreographer-dancer **Merce Cunningham** has been honored with a Guggenheim Award for the purpose of "creative activity and choreography". Others to receive Guggenheim Awards for dance projects have been **Martha Graham,** '32; **Angna Enters,** '34; **Charles Weidman,** '47; **Edwin Denby,** '48; and **Doris Humphrey** '49.

Ana Roje, Yugoslav ballerina and pedagogue, (see p. 40) returned to Split on May 22, but will be back in Oct. to teach at the Ballet Russe de Monte Carlo School.

Muriel Bentley is the bride of Jim Kirwood, radio and TV director . . . **Barbara Boucher** will marry and retire from the company when N.Y.C. Ballet goes to the west coast . . . **Maria Morosco** of the Met Ballet will replace her . . . **Mary Anthony** leaves for Rome shortly to choreograph her third review for producers Trinca and Anerdi. **Ronne Aul,** dancing star of "Barlanera" choreographed by Miss Anthony in Italy last year, stays on there for the next production.

TWO SUMMER FESTIVALS . . .

Jacob's Pillow, in 10 weekends of performances during July and Aug., will present an interesting roster, including: the **Celtic Ballet, Markova and Miskovitch,** the **Lester Horton Dance Co., John Butler's Dance Theatre, Pearl Lang, Dell & Farnworth, Emerson & Grace Jayne**—an English comedy team, and **The Ernestis**—American Indian dancers. The above lists only those who will appear in July in addition to **Alexandra Danilova, Inesita, Charles Weidman & Co.,** and **Geoffrey Holder & Co.** These last four will also participate in the newly organized **N.Y. Summer Dance Festival,** which takes place at the air-conditioned 92nd St. "Y", July 6-11. Also scheduled for the unusual N.Y. series are **Paul Draper, Carola Goya & Matteo, Robert Joffrey & Co., Audrey Golub, Josefina Garcia, Alvin Schulman** and two new works by **William Dollar,** plus the artists previously mentioned in the May issue.

INTERNATIONAL N. Y. . . .

Sophia Delza presented an illuminating lecture-demonstration, comments by **Ch'o-Li,** on Chinese Action Dances at the Museum of Modern Art, May 11 . . . **Fred Berk** was the choreographer for the May 5 TV program which celebrated Israeli Independence Day . . . **The Ceylon Assoc.** celebrated its initiation with an attractive evening of Ceylonese song and dance at the Carnegie Endowment Int'l Center, May 15 . . . Composer **Claude Lapham** and guest singers and dancers presented a Japanese Musicorama at Carnegie Recital Hall, May 3 . . . May 13 at Hunter College, the **Int'l Conference on Asian Affairs** sponsored a benefit evening in which dancers and musicians from Israel, India, Burma, Lebanon, Japan and Indonesia were directed by **David Brooks** . . . "Mexico—A Porfrait of Progress", a Town Hall series, had **Jose Limon** and **Josefina Garcia** in charge of a May 29 demonstration which featured authentic costumes of more than 50 regions in Mexico . . . **Helen Mahealani Williams** presented a concert of Hawaiian dance and music at the Barbizon Plaza, Apr. 20.

HERE AND THERE . . .

Inspired by Dorothy Alexander's article, "Blueprint for a Civic Ballet" (Feb. '54 issue), **Alexandra Zahairas** has organized the St. Louis Dance Theatre . . . **Carmen de Lavallade** will dance the role of a Tennessee Williams' heroine in "Morning Mourning", choreographed by **Alvin Ailey** for the Lester Horton Dance Theatre's June 4 & 5 Choreo '54" at the Wilshire Ebell Theatre, L.A. . . . **Paul Draper** performs at the U. of La. on June 17 . . . **Tom Parson,** for 25 years Pres. of DEA, will summer in England and Scotland . . . **Mrs. Vera Lacey,** Australian Representative of the British Ballet Organization, visited N.Y. recently on her dance tour of the world . . . **Sinda Iberia** and pianist husband Maurice Nadelle temporarily interrupt an American tour to perform

in South America . . . **Paul Szilard** is back in N.Y. after extensive dance activity in Europe and the Orient, most recently in Barcelona, where he choreographed "The Miraculous Mandarin" for the **Juan Tena Ballet** . . . **Janet Collins** was guest of honor at a May 16 dinner given by the De Paur Infantry Chorus at the Waldorf Astoria . . . **Walter Terry's** "Star Performers", illustrated by **Marta Beckett**, off the Doubleday presses in Aug.

Shivaram and wife **Janaki** begin an extended tour under the management of Louise Lightfoot after summer appearances in Calif. . . . **Carola Goya & Matteo** performed in Durham, N. C., June 30 . . . **Merle Marsicano** will conduct a dance course at the Yale Summer Art School, Norfolk, Conn., Aug. 1 to Sept. 4. On July 31 she will do a concert in East Hampton, L.I. . . . From May 1 to 26 the Leonid Kipnis Gallery of Westport, Conn., presented "The Art in Dance", an exhibit under the patronage of **Mrs. John Davis Lodge, Maria Tallchief** and **George Volodine** . . . **Diana Adams, Viola Essen** and **Michael Lland** led a company of 30 Phila. dancers directed by **Antony Tudor** for the Phil. Orchestra's final city concert on May 8 . . . Princeton Ballet Society's annual spring show, under the direction of **Audree Estey** took place at Princeton's McCarter Theatre, May 13 . . . An audience of over 3,000 persons turned out to see the **Atlanta Civic Ballet** before they left to fill out of town engagements . . . **The Harmony Country Club** in Monticello, N.Y. specializes in ethnic and concert performers—**Pilar Gomez** and **Myra Kinch** scheduled for Decoration Day appearances . . . **Lisa Lekis**, authority on Latin American ethnic dances, currently teaching in Calif. . . . Dance in the round is the specialty of the **Barry Lynn dancers** of Salt Lake City who give 4 concerts in May and 4 in June . . . **Ballet Celeste**, which performed in San Francisco, May 23, publishes its own weekly newspaper . . . **Chicago's International Ballet Club** made its annual award for "The best painting of the year" on April 23.

N. Y. C. SCHOOLS . . .

At the **Martha Graham School**, for the 20th consecutive year, a 4-week June course is announced. On the faculty: **Patricia Birsh, Robert Cohan, Natanya Newman, Ethel Winter** and Miss Graham, who will fly back from her European tour to teach . . . The **Albert Butler School** offers 18 adult classes in its pre-summer schedule . . . **Joan Vohs**, appearing in the film "Sabrina Fair" and **Rita Moreno** in "Garden of Eden" are both Jack Stanly students . . . **Garron** and **Bennett** join the faculty of the Roye Dodge School.

The **Erick Hawkins School** offers a 4-week intensive course in techniques and composition, June 28-July 24 . . . At the **Blanche Evan School** an extension course from June 1-21 . . . **Alwin Nikolais** of the Henry St. Playhouse will direct a 4-week summer session, assisted by **Murray Louis**, Southhampton, L.I. . . . Adelphi College announces a Dance Workshop July 7-Aug. 13, directed by **Audrey Golub** . . . The **Nathalia Branitska Ballet Workshop**, offers a special summer course June 27-Aug. 14, to include printed recital material.

The May 8 teen-age program at Henry St. Playhouse included the Gramercy School of Dance, dir. **Kitta Brown;** the Hanya Holm School, dir. **Florita Raup;** The Indian Hill Music Workship, dir. **Eve Gentry;** and the Dance Workship of the Henry St. Playhouse, dir. **Murray Louis.** Miss Gentry's group also performed recently at the H.S. of Music and Art and the Chelsea Primary School . . . "Finian's Rainbow" with choreography by student **Jane Meyer** was scheduled by the Forest Hills H.S., May 13, 14, 15.

AROUND THE COUNTRY . . .

In San Francisco: The S. F. Ballet has premiered "Heuriger" a love story with ballerinas **Sally Bailey** and **Nancy Johnson** heading a company of witches and forest creatures . . . The Ballet Valmann, directed by **Grace Mann** and **Robert Vala**, presented 5 new ballets in Oakland . . . 17 countries were represented by 15 folk dance groups who appeared last month at the S.F. Museum of Art . . . The self-titled African **Prince Onago** and **Princess Muana** have been engaged at one of S.F.'s hottest jazz spots.

The Eugene Loring School in Hollywood announces 6 national and 2 local scholarships for 9 months of study. The awards will be made in Aug. to winning applicants between the ages of 15-18. For further info: American School of Dance, 7021 Hollywood Blvd., Hollywood 28.

The Silvermine Dance Guild Group of Norwalk, Conn., led by **Lucas Hoving** gives its 9th performance of the season on May 21 & 22 featuring a dance-comedy premiere based on Prokofieff's "Love of Three Oranges" . . . **On Martha's Vineyard this** summer **Tom Two Arrows** will teach Indian Folklore at **Kathleen Hinni's** School of Creative Arts . . . Students of **Nikita Talin's** Dallas, Tex., School of Ballet are scheduled for a "Soiree de Ballet" on May 28, 29, & 30.

SUMMER ACTIVITIES AND SCHOOLS . . .

Celia Franca, artistic director of the National Ballet Co. of Canada, will head the faculty of a 6-week Toronto summer session. June 21-July 31—living accomodations arranged for students . . . In Los Angeles the **Belcher-de Rea** studio offers a 4-hour daily teacher's course July 19—Aug. 14 . . . **Laurent Novikoff**, director of dance at the Dunes Arts Foundation (Michigan City, Ind.) announces his 3rd annual Dance Workship July 5—Aug. 16 . . . **Aline Wealand Rhodes**, is director of the 3rd training school program of the Midwest Dance Convention, Wichita Kan., Aug. 31—Sept. 3.

The **Cecchetti Council of America** will have a week of Teacher's training July 18—23 at N. Y.'s Park Sheraton Hotel with a special class for advanced students.

The Imperial Society of Teachers of Dancing in London requests us to announce that in response to numerous inquiries it will accept 25 American teachers at its annual Congress July 17 thru 29. The address: 70 Gloucester Place, London W. 1.

The **Ladre Ballet Academy** of Seattle, Wash. performs a combined ballet and orchestra concert on June 6 . . . Students of **Lili Szuwalska**, Buffalo, N.Y., gave a benefit performance in Stella Niagara in cooperation with Louis Podgorski, violinist . . . **Ellen Thompson**, Detroit Arthur Murray instructor, left for England April 15 to attend the International Dance Congress in Blackpool . . . The May 8 recital of the **Green-Domino Dance Studio**, Newport News, Va., featured guest instructor **Tommy Andrew**, now stationed at Fort Eustis, Va. . . . On May 5th, the **Dayton, Ohio Dance Guild** (formerly **Dayton Ballet Society**) presented an evening of dance and discussion at the Unitarian Church . . . **Beata Sorell Zakich**, Fresno Cal., plans a June 6 recital.

CHICAGO NEWS

Talley Beatty is dancing at the Blue Angel, back in the city where his career began . . . **Mata** and **Hari** are headlining in the Palmer House's Empire Room. **José Greco** and Co. take over the whole floor show in the same spot, beginning June 3 . . . **James Nygren** was in town on the directorial end of Motorama.

The performances of the **Bockman Ballet** in Mandel Hall held a big surprise in the form of a first rate work by **Loyd Tygett.** Not that Tygett's talent was doubted, but his ballet to Kabalevsky's "The Comedians" was far above the expected first efforts of a young choreographer with smart ideas. It was one of the best new ballets seen this year. We expected a good work from **Charles Bockman** and we got it in his "Suite en Valse" to Dohnanyi music. A repetition of his Nocturne (Debussy) confirmed the excellence of that piece. Another first effort, "The Mandarin," by **Ken Johnson** to music by Neal Kayan was pleasant enough, but too slight to serve as a measure of choreographic talent.

Ruth Page, Bentley Stone and **Walter Camryn danced** with their company in St. Alphonsus Theatre on April 30. There was a repetition of Miss Page's "Daughter of Herodias," her "Salome" in a revised version. Walter Camryn choreographed "Hansel and Gretel" to selections from the Humperdinck score. Vocalists were used as well as a

(continued on page 77)

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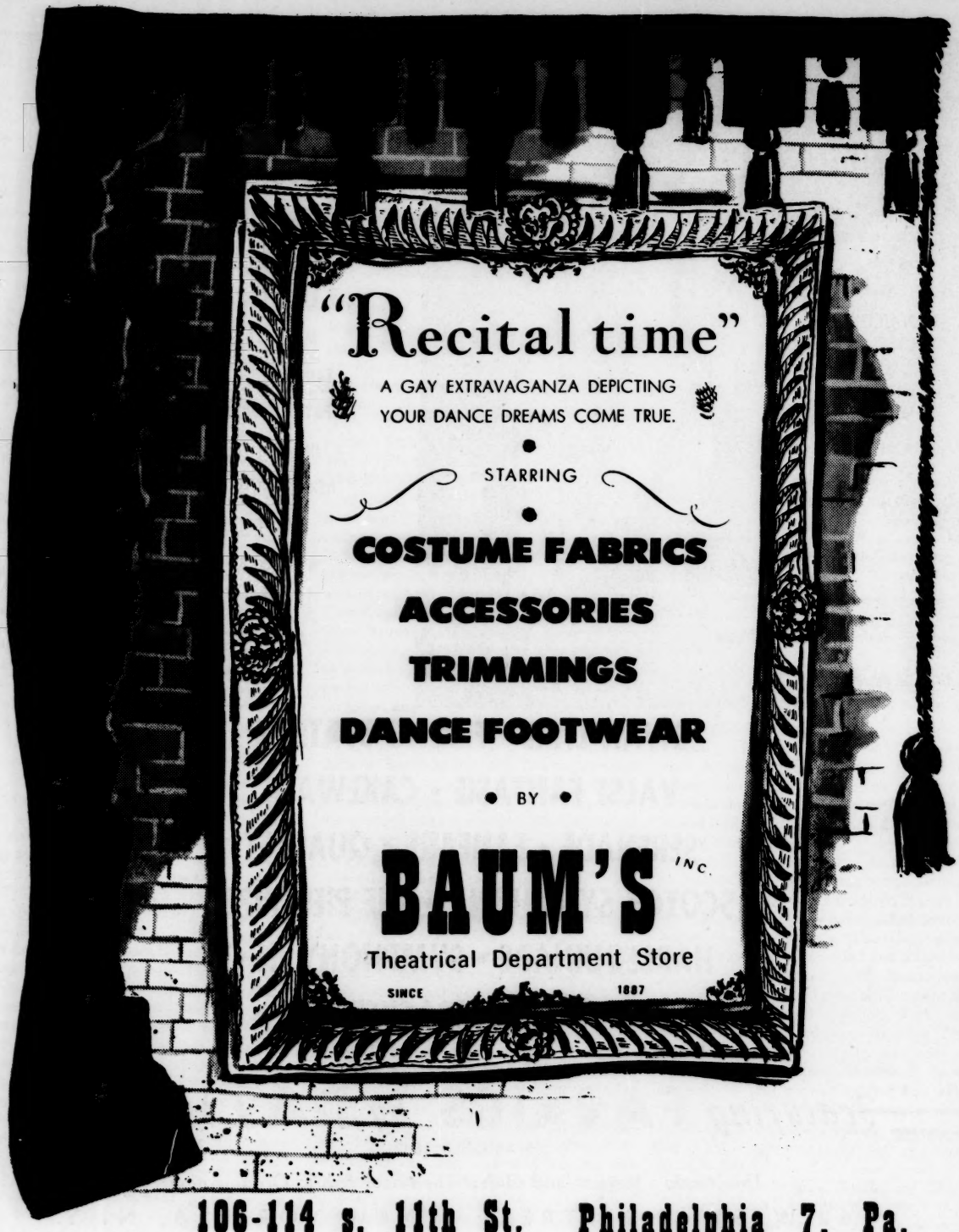

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JUNE CALENDAR OF EVENTS N. Y. C.

June 2	**Pearl Primus & Co.** Lecture-demonstration: Dance of Africa Museum of Modern Art: 8:30 p.m.
June 3	**Teresita La Tana & Carlos Montero** 92nd St. YM-YWHA; 8:40 p.m.
June 9	**Pearl Primus & Co.** Lecture-demonstration: African Influences in the New World Museum of Modern Art: 8:30 p.m.
June 10	**Dance Film Festival** Museum of Modern Art; 8:40 p.m.
June 13	**Asadata Dafora & Shogola Oloba Dancers** 92nd St. YM-YWHA; 8:40 p.m.
June 17	**Dance Film Festival** Museum of Modern Art; 8:40 p.m.
June 24	**Dance Film Festival** Museum of Modern Art; 8:40 p.m.

Walter E. Owen

Author Ann Hutchinson looks on as Eve Gentry and Maria Tallchief examine her new book "Labanotation", exhaustive study of the Laban method of recording dance, which came off the New Directions Press last month. The May 12 reception honoring Miss Hutchinson was co-hosted by New Directions and Ballet Society.

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Looking at Television

WITH ANN BARZEL

This month the most interesting things on television were those we didn't see. The afternoon of April 23 we connived to get in front of a TV set just to see Nora Kaye and Andre Eglevsky add lustre to the Kate Smith Show. Our elaborate ruse was for naught. All we got was Joe McCarthy and we didn't care for his line, found nothing resembling elevation in his act and much too much extension in his turn.

John Butler's choreography for NBC's "Salome" on May 8 promised to be something special, especially with Carmen Guttierez as the dance-in for Elaine Malbin. (We've been watching Carmen ever since she made a good impression in the last stand of the Original Ballet Russe.) Well, we missed "Salome". The town we were in preferred to air the local baseball team on the same channel.

The Firestone Hour (Mon.-NBC), which seems dedicated to playing ballet music without dancers, came across nobly, twice in the past month. On April 26 Ruthanna Boris danced to Saint-Saens "The Dying Swan". The presentation was simple—no fussy production or camera work, and Miss Boris danced simply and beautifully. This dance has become so much a legend that it takes tact and good taste to put it on without pretension, and that Miss Boris had.

On May 3 the Firestone Hour featured an Arabian Nights' courtyard with shimmering pool, bush-loads of roses and cages of bright-plummaged birds. It was a good locale, for the show was also broadcast in color. Beatrice Kraft in cloth of gold trousers danced the Slave Girl Dance from "Prince Igor". Naturally she was more of Kismet than of Fokine.

The Ed Sullivan Show of May 9 had Nanci Crompton spinning through her sensational routine from "John Murray Anderson's Almanac". It would probably ruin Miss Crompton's trick turns if she took our suggestion and straightened her knees while on pointe, but we can't help wondering if it can be done.

These were the special events of the month. The rest of TV dance was in the usual ruts or channels. If you take in Ray Bolger on Thursdays, Sinclair and Spaulding on Fridays, Dave Garroway Show, and the Show of Shows and Hit Parade on Saturdays, you will be seeing some 75% of television dance, and certainly the best of it.

The Hamilton Trio danced a Mexican rain dance on the May first Show of Shows. The thunder, lightning and rain effects were synchronized to the marked rhythms that is so important a facet of this group's style. The same date found Bambi Linn and Rod Alexander dancing the gamut of music-hall styles. Their hotcha was unconvincing, but their clown finale was perfect from the dabbing on of grotesque make-up in view of the audience to the acrobatics and corny humor.

It is hard to write a television report without mention of James Starbuck and Tony Charmoli. They average at least three good dances a show, 4 shows a month, and inevitably the major part of their work is never reported.

Charmoli's most memorable dance of recent weeks was April 17's "Make Love to Me". A spider-clad singer in the center of a giant web enticed a fascinated young man who danced trance-like measures in the modern jazz idiom. The same evening the Hit Parade Dancers, one of television's best dance ensembles, had a chance to display its wide range with a classical Columbine on pointe dancing with Harlequin and Pierrot.

Peter Birch has a nice steady job putting on several Jane Froman shows a week. He often waltzes around with the lovely lady and his lively ensemble, once in a while, breaks into a dance. But mostly they sit entranced while Miss Froman sings. We're not criticizing Miss Froman. We can think of loads of singers who do not even hire dancers to sit and listen.

TV choreographers have strange and thankless tasks. We periodically wonder what it is that Aida Broadbent does that earns her the credit line as choreographer of the Jimmy Durante Show. We stuck to it pretty closely on May 9 and couldn't find a choreographic passage. The same goes for Nick Castle who got billing as choreographer of the Jerry Lewis-Dean Martin Show on May 2. They do have some show girls on these comedy programs, but what they do is what comes naturally to tall beautiful girls and has no relation to choreographic art.

On the Where's Raymond Show Mr. Bolger gambols, cavorts, rollicks without benefit of choreographer, and it's art. His April 29 show included a "Me and My Shadow" dance with an engaging lad. The theme of the show was dancing as an antidote to juvenile delinquency —and it worked. We don't know if our country's social workers got the message, but we'll bet a thousand mothers dragged offspring to dancing schools. Every dancing moppet on professional TV brings a flood to the studios of the nation.

So much for dancers on the co-axial cable. There is another type of appearance famous dancers make in every town, from New York to Valley Junction. When a ballet company, a musical show, a concert troupe are booked in a town the publicity department ties up with local television for a personal appearance. The celebrity-interview, geared to plugging a theatrical enterprise, is a common, over-worked situation and a cheap way to keep a program peopled with interesting personalities for free. The dancer, dragged before a mike and decked in an orchid, often gets in a few licks for her cause and even does a bit of an educational job for dance in general—that is if the local "personality" running the show doesn't gush too much and ask inane questions.

Ballet Theatre, in Chicago in April, was fully exploited and the well-poised members of the company did well for themselves and BT. John Kriza and Barbara Atkins, in practice clothes, got in a few poses as well as words with Tony Weitzel while Eric Braun and Ruth Ann Koesun made matrimony and ballet trouping seem comfortable, normal and delightful on Hi Ladies. Eric Kessler and Barbara Lloyd proved further the domesticity of ballet touring. Kriza was on so many programs he could have turned around and asked the questions.

Most entertaining publicity-in-guise-of-entertainment was a charming interview of author-artist Kay Ambrose. She called attention to the Canadian National Ballet with witty remarks and deft drawings of swans and ballerinas—the kind that make her books so delightful.

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THALIA MARA AND DR. HERMAN TAX AGREE: BALLET CAN BE DANGEROUS . . . BUT ONLY WHEN BADLY TAUGHT!

Text of the Address of Thalia Mara before the American Council for Child Foot Care: Statler Hotel, N.Y.C. May 16, 1954

Last month we printed an Associated Press news story which had appeared in the February 16th issue of the Grand Rapids (Mich.) Press. The article was headlined "Opposes Ballet for Children" and it quoted Dr. Herman Tax, Chiropodist of Long Island City, and President of the American Council for Child Foot Care, as saying "Ballet positions of the foot and leg . . . are bad for the feet of girls two to ten years old."

Thalia Mara, well known ballet teacher and DANCE Magazine writer, answered Dr. Tax' accusations in a letter (unpublished) to the Grand Rapids Press. That letter, too, was presented by us in the May issue, plus an answer from Dr. Tax in which he explained that, basically, he is in agreement with her, and that it is "incorrect and improper instruction" that he is against. He invited Miss Mara to address the American Council for Child Foot Care in order to explain to its members what they should know about ballet training.

The following is the complete speech made by Miss Mara before this group. After the address Miss Mara illustrated, with the help of students, the correct and incorrect ways in which basic ballet exercises are taught to children.

(Starting in the July issue, DANCE Magazine brings you a series of illustrated expositions of each of the exercises demonstrated at the meeting, plus detailed additional material especially prepared for our readers by Miss Mara.)

L. J.

Good Afternoon Dr. Tax and Members of the American Council for Child Foot Care:

I like to think and I hope that it is true—that really we are in complete agreement on this question of children and ballet. Both the conscientious ballet teacher and the conscientious podiatrist have a common bond between them; that bond is the welfare of the children who come to them as students or patients.

This afternoon I am endeavoring to give you a clear exposition of ballet technique—what its exercises consist of; how they should be properly done; common mistakes of students which can lead to harmful results if not corrected; the great amount of skill and care required of the teacher and the really beneficial results of good training. I am going to try to clear up any misconceptions which you may have concerning ballet exercises and their effects upon children by explaining why you have seen harmful results which you have attributed to ballet. In order for you to understand that this harm which you have attributed to ballet does *not* come from its positions or exercises but from the *abuses* of teaching which are committed in its name, I must explain to you the facts concerning the ballet teaching field as it exists in this country today.

First of all, there is no set standard of teaching. Since no examination or license is required, anyone can set himself up as a dancing teacher, advertise, take students and conduct a school. This can be a lucrative profession and a great many people who do not have the training, background or experience to teach ballet have taken advantage of the opportunities presented. Enormous numbers of young girls study what they think is ballet because their parents have heard that the study of ballet leads to better posture, grace and poise. This is more true today than ever before because of the growing popularity of ballet in the entertainment field. There are always people who are seeking opportunities of "making a fast buck" and the dance field has its share of them—I dare say your own profession has, too.

In our profession we have a very wide scope—this ranges from some of the very finest teaching in the world to complete ignorance which amounts to criminal action against children. In between we have many honest, hard working teachers who want to do the right thing and who do, to the best of their ability. Unfortunately, some of these teachers are not always aware of their shortcomings in understanding the science of the technique of ballet, although there is an increasing number who are becoming more aware of the need to further their knowledge on the subject.

There is another important factor here, too. That is the urgent desire of children to dance "on their toes" as they see the performers on television and the movies do. To these children and their parents "ballet" is synonymous with "toe dancing" and when they come to the dancing teacher they expect to dance on their toes immediately. It is usually a shock to be told that it takes several years of preparatory exercises to achieve that goal. It takes an honest teacher with a strong conviction of the right to withstand their pleas and the competition of other less scrupulous teachers who believe in giving the public what it wants if that means dollars.

It is amazing how many parents of preschool age children want their youngsters to study dancing. There seems to be more interest among parents of 3, 4 and 5 year olds than any other age group. Many factors con-

(*continued on page* 57)

Miriam
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REVIEWS

BY DORIS HERING

Jose Greco and Company
Broadway Theatre
April 26-May 8

A whirlwind of ruffles and castanets formed the principal impression left by José Greco and his Company of Spanish Dancers. If anything, the pacing was even faster than the last time Mr. Greco appeared in New York, and this time there were not one, but two pairs of gypsies to stamp their feet and shake their hair.

Familiar to the New York audience were the impish and raucous Salome de Cordoba and the fiercely proud and remote Juanele Maya. The new Flamencans were José Mancilla and Margarita Zurita (The "Bronze Gypsies"). Slim, dark, and driving in their intensity, these two little dancers had an uncanny parity of body rhythm. And their duets were punctuated from time to time with outbursts of shrill, animal-like "cante jondo" singing contributed by Mr. Mancilla.

Because of its rhythmic concentration and ceaseless percussiveness, the Flamenco style should be used sparingly, like seasoning, on any program of Spanish dancing. Otherwise it has a tendency to overshadow the other styles. This happened on the Greco program, for there were about seven Flamenco sequences, some of them broken down into as many as six sub-headings.

The imbalance could have been offset if Mr. Greco himself had concentrated on the classic dance, with its elegance and contained dignity. Physically, Greco is the ideal classic dancer—taller than average, with well defined features, an imperial bearing, and great strength. But he prefers to plummet and slide and beat his heels in a farruca, or bound gamesomely through little folk numbers like the "Danza Extremena," which he performed with his wife, Nila Amparo; and the "Danza Castellana," charmingly shared with Nila Amparo and Lola de Ronda.

His single, classic interlude, a "bolero clásico," performed to the opening strains of the Ravel Bolero, was surprisingly facile and almost indifferent in its execution of the traditionally balletic footwork. One had the impression that in spending his time on the perfecting of his beautifully organized and polished company and in providing them with a veritable cannonade of bright dances, he is somewhat sacrificing his own development as a Spanish dancer of range, depth, and nuance.

But Mr. Greco's company certainly is a fine one. Its male roster led by Luis Olivares has solidity and fire. And its distaff side led by Nila Amparo and Lola de Ronda has a sunny femininity. And they must all have phenomenal endurance and self-discipline. For they are assigned about twice as many numbers as usually appear on a concert program, and these are run through virtually without pause.

One can understand why Mr. Greco would use this sort of vaudeville timing in his night club work. But in a concert milieu, the Spanish dance is a sufficiently exciting idiom—and Mr. Greco and friends are sufficiently magnetic exponents—to allow the audience more time for absorbing and savoring.

The musical aspects of the program were entrusted to pianist Pablo Miquel and two substantial-sounding guitarists, Ricardo Blasco and Miguel Garcia. It was a pleasure to hear Chinin de Triana's sensitive Flamenco singing again.

John Butler Dance Theatre
Brooklyn Academy of Music
April 21, 1954

The uncompromising medium of concert dance somewhat foiled John Butler in his first full-length excursion away from opera and television choreography (where he has done some sprightly and original work).

The program consisted of three excerpts from Mr. Butler's choreography for the New York City Opera; four works choreographed for concert; and two by Mr. Butler's leading dancer, Glen Tetley. The excerpts from "Bluebeard's Castle", "Amahl and the Night Visitors", and "Cenerentola" proved quite conclusively that in other media, context can be a substitute for content. But this illusion does not endure on the concert stage. Although they had clarity and harmony of design, the works seemed quite thin away from their operatic framework.

Two of the specifically concert pieces, "Malocchio" and "Masque of the Wild Man," confirmed an initial impression made last summer—that their interest derives principally from a skillful alchemy of theatre elements. This essentially visual and external approach holds when the subject matter is theatrical. But when Mr. Butler came up against a subjective theme in his new work, "The Brass World" (André Jolivet), it proved inadequate.

The principal components in "The Brass World" were Glen Tetley as a tortured young man; a huge brass bed as the setting for his torture; and the members of the company as externalizations of his agony. His conflict seemed to be essentially that of the flesh and the spirit—of the crushing of human love in favor of the intangible.

He was alternately wracked, crucified, and entombed by the bed. Pursued by a vindictive female "other self" (Felisa Condé), he plunged through a frenzy of religious fervor and a minor orgy. And finally he killed what promised to be a normal emotional attachment and chose the road of the spirit as symbolized by a rosary hanging on the bedstead.

Mr. Butler's handling of the material was highly romanticized in concept, acrobatic in realization, and blurred in psychological motivation. It had the pretentions of concert dance, but none of its integration.

But his company's performance was certainly of concert caliber. Mr. Butler has chosen and trained an unusually well balanced group. The leading dancers, Glen Tetley and Felisa Condé, are tall, handsome, and polished. They tend to be somewhat cool, but this is offset by the eagerness of the other youngsters—

(*continued on page* 48)

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on the cover . . .

Juanele Maya, dynamic gypsy discovered by José Greco in the caves outside Granada, is now a popular member of the Greco Co. The striking photo is by Peter Basch.

Flamenco dance, welcome in the U. S. since the days of Argentina and Escudero, takes an added spurt next season when Antonio (see p. 24) and his Spanish Ballet, and Ballets Espagnols with Teresa and Luisillo, also tour the U.S.

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BROADWAY '53—'54:

no gains

BY LEO LERMAN

On August 31, 1953, the New York City Center opened its doors to a revival of *Oklahoma!* and with it Season '53-'54 got off to a backward-glancing start. This was Rodgers' and Hammerstein's epic ten years later: it was still good; a little worn, a little dim, but good. In view of what we now know of the season which it ushered in, this *Oklahoma!* was wonderful, for it still had the R & H score and lyrics, the Hammerstein book based on Lynn Riggs' *Green Grow the Lilacs*, the basic Mamoulian staging, and those incomparable dances by Agnes de Mille. Yes indeed, those dances including the daddy of the contemporary dream ballet . . . dances which we all happily expected to evolutionize threatre dance. That the de Mille choreography did help do just that nobody can deny, but that the season just past owed nothing to *Oklahoma!* and its dances is also bitterly true. Dance in the theatre, season '53-'54, (save for Hanya Holm's efforts in *The Golden Apple*) was, and is, regressive: *Oklahoma!* need never have happened. Frequently throughout this season I wondered whether it, or *Americana* (Humphrey-Weidman) or *On Your Toes* (Balanchine) or *Billion Dollar Baby* (Robbins) ever had.

What did happen this last season, and I know that they did because I sat through them, was seven huge musicals. These involved some light choreographers or dance directors: four of the credit sheets say, "musical numbers and dances staged by" and three say, "choreography by." But mostly this was a season which, at best, was a "dances by", not a "choreography by." So we had dances by Helen Tamiris, Jack Cole, Donald Saddler, Agnes de Mille, Bob Fosse and choreography by Hanya Holm. Those who delight in trend-spotting should get to work and make a trend out of Chuck Walters being over-all supervisor on *By the Beautiful Sea* (Donald Saddler was choreographer at this point but both Walters and Saddler were out by the time the show reached New York) and Jerome Robbins co-staging, with George Abbott, *Pajama Game* while Bob Fosse is credited with the choreography.

First 'new' show of the season was *Carnival in Flanders*. It arrived on September 8th and left six

Renée Jeanmaire in a moment of action from "The Girl in Pink Tights"

performances later. It should never have arrived at all. It was huge, hideous and messy. It had had a pretty hysterical time of it on the road: author, director, choreographer (Jack Cole) and a lead had all been replaced. But none of that helped, for what had become of the very Gallic, beautifully proportioned and charming French original, *La Kermesse Heroique*, was a tawdry extravaganza: the kind of show which we had hoped that *Oklahoma!* and subsequent developments had made obsolete . . . a blaring, bedroom jokey, full of glumphing villagers and coy peasant types rout. *Carnival in Flanders* did have two assets: the clear, articulate, musical boom of Dolores Gray's prodigous voice (and her superbly assured star manner) and the taut, exact, highly finished dancing of Matt Mattox *(See page 36)*. The program says, "Carnival Ballet and Musical Numbers staged by Helen Tamiris." The 'Carnival Ballet' was like all such concoctions—*kitsch*. But in the first act, the Spaniards plundered the town and the action of the piece was carried forward by a 'big' dance number appropriately titled, "The Plundering of the Town." Now, I do not know whether this was a Tamiris *oeuvre* or a Jack Cole creation, but whoever did it, gave us one of the very few memorable theatre dance creations of this past season, and it was danced magnificently, with extraordinary strength, by Matt Mattox and company . . . For a great part of the first act I sat marvelling at *Carnival in Flanders*, suspecting that what was being so lavishly presented (show lost some $330,000 after its six performance) was a parody of all such shows, but alas it was serious, harrowingly serious.

Then in December came *Kismet*, West Coast style, with music from Borodin (mostly from *Prince Igor*) and "dances and musical numbers staged by Jack Cole." This musical was frankly an old-fashioned tired-business man's delight affair, and that is precisely what it is plus the lovely, even in adaptation, and giddy score. The show, based on Edward Knoblock's 1911 hit, lends itself to the lush, bring-on-the-girls treatment. Everyone loves it, maybe because it is so gayly, blatantly old-fashioned without being tawdry—a family type show, risqué enough to please

above: Kismet
below: Three Penny Opera

PHOTOS BY FRED FEHL

top: By the Beautiful Sea
middle: The Pajama Game
bottom: The Golden Apple

Papa, adolescent brothers and old-fashioned bachelor uncles . . . and, of course, as gorgeous to look at as a circus. And the Cole dancers are exactly in proportion: Oriental show dances chuck full of decent naughtiness and Cole authenticity and sometimes just edged with that Cole concert touch which makes the beholders feel that they are getting art. Beatrice Kraft is, of course, principal dancer. Indubitably Miss Kraft will be principal dancer in any show she chooses to grace. Unfortunately, in *Kismet* she does not get enough to do, but what she does do is fine, in her usual tradition. Cole has arranged an Oriental solo for her: Miss Kraft balances it lovingly, puts her tongue in her cheek and hops gleefully to it. All the dancers seem to have a very happy time in Cole's Orient and surely that is one of the reasons mass audiences enjoy the show—for the sure, happy escape of it all. Cole uses an interesting combination in this show: two soloists, two men and a group of six girls. They fill the stage whenever they are permitted, work very hard, deserve the applause they get. But still, *Kismet* remains an old-fashioned show and the dances fade from the mind very, very soon. Still they have a unity of intention and execution. They are honestly what they should be: they add nothing to dance in the theatre but neither do they take away.

Then there's *John Murray Anderson's Almanac*, and the dances, such as they are, are awful. The program says, "dances and musical numbers staged by Donald Saddler." It is almost impossible for me to believe that the choreographer who did so well with *Wonderful Town* had anything at all to do with this mishmash. From the looks of it, Maestro Anderson laid a definite, heavy, old-fashioned hand on it, and since John Murray Anderson is dead, there is little reason to discuss it. The show runs along: people seem to love it, but I suspect that what they dote on is the mad, daft whimsey of Miss Hermione Gingold and her fellow clown, Billy DeWolfe. Perhaps they also fancy the whirling antics and cavortings of Nanci Crompton: I do not. I cannot criticize Miss Crompton as a dancer because I do not consider this dancing in any sense of the art—acrobatics, yes

(*continued on page* 52)

Russian Dancers in Paris

but the Season is Cancelled!

Members of the Soviet ballet company pose for a group photo. Starting third from left in the front row are Morel Petrova, Anissimova, Ulanova and Zhdanov.

A military defeat which put France into mourning cost eager audiences the opportunity of seeing leading Soviet dancers perform on the stage of the Paris Opera House. The fall of the French province of Dienbienphu, Indonesia, into the hands of the Nationalists on Friday, May 7, the eve of the Russian dancers' gala premiere, halted all state-owned theatre presentations in France for the week-end.

Earliest releases from Paris stated that the opening performance ("Cinderella") had been cancelled for two or three days, but almost immediately afterward came Premier Laniel's announcement that the three week season of Soviet ballet presentations was being called off indefinitely for fear of bombings or other angry demonstrations by the French people.

In all, this project came closer to fulfillment than last year's attempt, when the Bolshoi Ballet, scheduled to perform in Paris, never made it across the border. This time, on a cultural exchange whereby the Russian dancers were to come to Paris and France's Comedie Francaise to perform in Moscow and Leningrad (which they did last month with great success), the Soviet dancers actually arrived in the French city. The arrangements were, in each case, that the country sending the artists would be financially responsible for getting them there, while the country in which the performances were to be given were to receive the box-office receipts.

Several days before the scheduled opening Galina Ulanova, Yuri Zhdanov and other members of the company, plus twenty tons of scenery and costumes, arrived in Paris. Famous hostesses threw parties, many of the Russian dancers attended a concert by Alicia Markova at the Chaillot Theatre, and they were all feted, interviewed and royally entertained. The dancers rehearsed on the Opera stage and tickets for the entire engagement were selling rapidly (speculator prices bringing as much as $100.00 a ticket). Photographers, critics and correspondents were on the alert to send out first-hand reports of the initial appearance of a full-size Soviet ballet company in the Western World. And then Dienbienphu fell.

Here are the exclusive photographs taken for us by Serge Lido, famed Parisian dance photographer, who brings us an extremely interesting record of the Soviet dancers during their first few days in France.

below: Nathalie Dudinskaya and Constantin Sergeyev rehearse the "Don Quixote" pas de deux on the stage of the Paris Opera. right: Photographed at a concert given by Alicia Markova and Milorad Miskovitch are, l. to r.: Constantin Sergeyev, Nathalie Dudinskaya, Maestro Fayer, conductor of the Russian company, and its director, M. Zchelouky.

center right: Galina Ulanova and leading male dancer Yuri Zhdanov.
right: At the reception held by the Paris Opera Ballet to greet the Soviet dancers, members of the French company toast Ulanova in the famous Grande Foyer. At right of Ulanova is Michael Renault; at her left are Liane Dayde, Christiane Vaussard and Carlotta Zambelli.

Photos by Serge Lido

The Story of Olga Spessivtzeva

Tragedy of a Living "Giselle"

BY EUGENE K. ILYIN

Every year when the mothballs are shaken out of last year's woolens and chill winds herald the approach of winter, Broadway, from Thirty-ninth Street to Columbus Circle, becomes a wonderland of bright lights and make-believe. New Yorkers, suburbanites and out-of-town visitors flock to the theatres in search of a ticket to the newest hit play, to an operatic performance, to a concert or to the ballet.

At every such presentation, among the ever growing number of "balletomanes" there is always a small, select group of those who come not only to watch but also to remember. They are the ballet luminaries of yesteryear whose dancing days have ended. But when these former professionals gather for an after-the-show supper, one illustrious prima ballerina is among the missing. This woman, Olga Alexandrovna Spessivtzeva, is quietly asleep in her room in upper New York State at the Hudson River Hospital for the Mentally Ill, quite unaware that ten years have come and gone since last she spent an evening in the theatre.

Mme. Spessivtzeva is known in America only to the doctors who treat her and the nurses who care for her. And yet, a mere quarter of a century ago, hers was the magic name on the marquee that guaranteed an SRO performance in every capital of Europe. George Balanchine created a new ballet for her. Sergei Diaghilev and Michel Fokine built entire companies around her. Above all her interpretation of the classic role of "Giselle" was proclaimed by every leading critic to have been without equal. Unfortunately the role suited her all too well. Olga Spessivtzeva may be said to have lived as well as interpreted the tragic history of this distraught heroine.

In the ballet, Giselle, a shy peasant girl, desperately loves the handsome Albrecht, who first plays with her affections and then rejects her. In the anguish of her rejection she goes mad. Not wanting to dance but feeling that she must to escape her shame, Giselle whirls breathtakingly around the stage, seizes her lover's sword and stabs herself. Now that the mortal agony of the heroine has ended, the spirit of vengeance dominates the libretto. The shades of all rejected maidens dance eerily in a wood of spectral cypresses. These are the "Willis" who have dedicated themselves to destroying the happiness of mortal lovers just as once their own happiness was destroyed. They are commanded by Myrtha, their Queen, to admit Giselle to their ghostly sorority. And when Albrecht visits Giselle's tomb to ask forgiveness, Myrtha orders her new subject to entice him into a dance. Vainly Giselle tries to save him by signaling to him to cling to the cross over her grave. But the seduction of the unearthly woodland dance is too strong. The tempo becomes faster and faster until Albrecht, too, becomes a victim of the dance madness. As dawn creeps through the trees the victorious Willis, led by their Queen, vanish into the mist. While making one last effort to cling to the departing Giselle, Albrecht falls prostrate upon her tomb.

The story of these malvolent shades, the "Willis", has its origins in the folklore of the rockstrewn coast of Scotland.* There, beneath the dank moors where the purple of the heather gives way to the soft green of the moss, the surf pounds incessantly against nature's barriers and the waves raise their voices before breaking into harmless drops of spray against the rocks. An imaginative and superstitious

(over)

* *Dance historians generally accept the story of "Giselle" as having Slavic derivations. It is considered that the Hungarian word "vile" which means "vampire" is the stem of "willi", a species of vampire consisting of the spirits of betrothed girls who have died as a result of being jilted by faithless lovers. The real origin, however, is lost in antiquity and Mr. Ilyin's deductions are at least a possibility.* L.J.

Olga Spessivtzeva and Anatole Vilzak as they appeared in "Swan Lake"; Sydney, Australia, 1934
courtesy of Anatole Vilzak

people, the local inhabitants heard the lonely music of the sea and said "Hark, the voice of the dead. The maidens who have been forsaken are seeking their revenge." And thus the myth of the Willis was born.

From the continent of Europe came poets, dramatists and philosophers, attracted to Scotland by the haunting beauty of the lonely moors. Into their ears was whispered the story of the Willis. And in the fertile imagination of the poet, Heinrich Heine, the story made its way from the Scottish Highlands to the German Lowlands. It was he who finally immortalized this Scottish legend in his lyric poem "The Willis".

Heine wrote in German but he made his home in Paris. It was the beginning of the nineteenth century and France was aglow with the "new, romantic movement" whose followers wrote untold dramas and novels suffused with mysticism and morbidity. Most of them are now forgotten. But amid this flurry of artistic activity one name today stands out. It is the name of the man who also was destined to be captivated by the story of the Willis, the handsome, witty Theophile Gautier.

A sometime painter, novelist and librettist, Gautier was at all times a poet. One night he sat in the theatre watching the exquisite dancing of a lovely ballerina. If only he, too, could create the libretto for a ballet. Suddenly Heine's poem flashed across his mind. Was this not perfect ballet material? Gautier lost no time in putting thoughts into action. Heine was called upon and gave his consent. Gautier quickly fashioned his libretto. The redoubtable composer Adolph Adam read it and was enthusiastic. Coralli, the renowned choreographer was commissioned to stage the ballet. The costumes and scenery were ordered. But even before their first flesh-and-blood appearance, the Willis reached out across the footlights to wreck human happiness. Their victim was Gautier himself, who suffered most of his adult life because of his passionate and unrequited love for ballerina Carlotti Grisi, creator of the role of Giselle. The ballet, however, was an immediate success, presented over and over again throughout the civilized world of the nineteenth century. In the U.S. it was seen many times as performed by the touring Fanny Elssler.

The artistry necessary for the leading role sometimes meant that the ballet was dropped from a company's repertoire for a period of years, until a ballerina appeared who was worthy of the role. Early in the twentieth century there were two ballerinas who could offer the satisfying dramatic range and technical virtuosity necessary. These were Anna Pavlova and Olga Spessivtzeva.

As we have noted, the name Theophile Gautier has become a synonym for the Romantic Era. With his death, in 1873, it can be said to have come to an end. But its lasting echo seems to have fallen on the ears of Olga Spessivtzeva who, shortly before the turn of the century, became a student at the Marinsky Imperial Ballet School. And from the very first the Willis seem to be in command.

Long before the date is stamped on the diploma of the young dancer her talent is recognized. In 1910 a leading Russian critic wrote as follows about this gifted student:

"When Olga Spessivtzeva dances she creates a fluid, interesting choreographic painting, her movements are plastic."

An odd note is struck by the following observation, "She is very shy and not sure of herself although her perfect figure, her lovely legs and arms make an unforgettable impression." Stranger still are the words of the critic who writes, "She shows in her dancing that even if she did not want to dance, dance she must." The Willis are in command of her career from the start.

Her training is completed. Olga Spessivtzeva has already won the applause of spectators and professionals alike for her performance in "Pharaoh's Daughter", "Swan Lake", "Sleeping Beauty" and

(courtesy of Kamin Dance Bookshop) *Olga Spessivtzeva*

last but not least, in "Giselle". She is not dancing leading roles as yet but she is obviously ready to and the Marinsky Imperial Ballet invites her to join the regular company. But the shy girl expresses a very different sort of desire. She wishes to take vows and enter a religious order. "Ridiculous", her family and friends exclaim. "You are talented. You must dance." Unable to assert herself, the dancer with the madonna-like face reluctantly agrees. It is not long before she is a leading Russian ballerina.

But her private life is far from happy. As though bedeviled by the Willis, Olga Spessivtzeva undergoes a series of schoolgirl infatuations. The men on whom she lavishes her affections tire of her quickly and vanish. It is a lonely, unhappy Olga who goes to Paris to join the already world-famous ballet company of Sergei Diaghilev.

Although she is still so very young that years will yet be needed to perfect her fine technique, Paris audiences are thrilled by her astounding interpretation of the leading role in "Giselle". Frenchmen are at her feet. But Spessivtzeva falls head over heels in love with a handsome painter, a Russian like herself. Soon after their marriage they part and he is not heard from again. She endures the torturing memory of this disastrous union until another fellow countryman enters her life, this time a dancer. Again she is happy but her happiness is short-lived and she is once more deserted. The human Giselle has been as thoroughly rejected as the heroine she depicts upon the stage. In the meantime her great gifts have fully matured. Yet always when she dances there is a look in her eyes as though "even if she did not want to dance, dance she must."

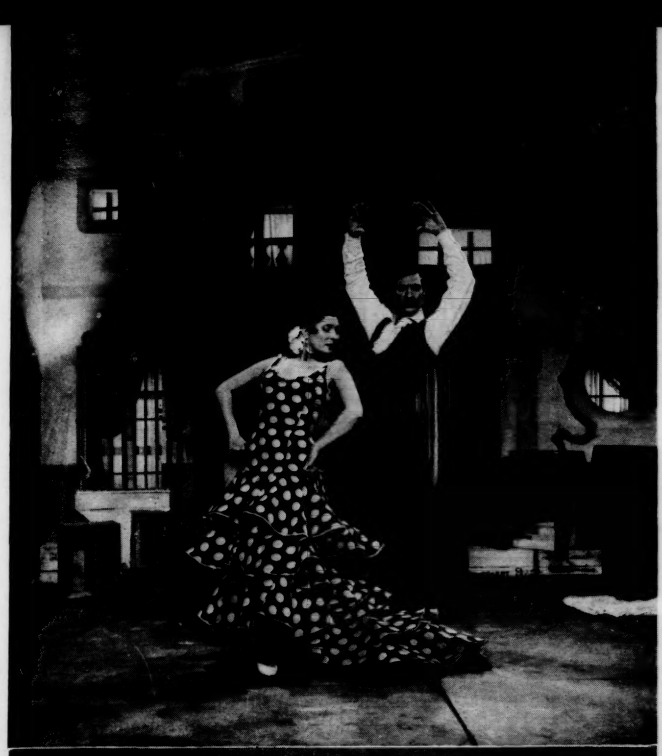
Heeding the request of Michel Fokine, Spessivtzeva joins his company and tours South America. Then she returns for a triumphal tour through every capital of Europe. In 1932 she is at the peak of her career. Anna Pavlova is dead, her passing mourned by the many thousands who had seen her and the many hundreds of thousands to whom she was only

(continued on page 54)

a welcome cinematic contribution to Spanish dance lore

"FLAMENCO"

below: Antonio, magnificent and passionate in a lament-like "Marinete" climaxes the film in a sequence made at the famous Tajo de Ronda.



top: Pilar Lopez and Alejando Vega, of Ballet Español, are elegant and unpredictable in "Cana".
middle: Maria Luz, who tends slightly to voluptuous monotony, dances on a hill above Granada.
bottom: A brief episode shows a gay and colorful Fandango, speciality of the city of Malaga

Were you to travel to Spain with the intention of seeing Spanish dance, lots of it, and at its best, the chances are that you would see much less than is viewable in "Flamenco", the Suevia Films presentation which makes its American debut at N. Y.'s 55th St. Playhouse on May 22nd. It is scheduled for national distribution in the early **fall.**

A prize-winner of the 1953 Cannes Film Festival, "Flamenco" is an unconventional mixture of geography and art. Integrated, sometimes naively, sometimes subtly, with scenes of Andalusia, it offers gypsy songs and dances in rich variety from the range of "Cante Grande" and "Cante Chico", in addition to two versions of classic Bolero. The fourteen dance sequences include, to mention only a few, gay improvisations on a boat deck, an Alegrias by a spirited old lady and a child on a blanched rooftop in Seville, a stunning Zapateado by Roberto Ximenez on two table tops, and brilliant dramatic works by Pilar Lopez and Co., and by Antonio.

Antonio is listed as Artistic Director of "Flamenco" as well as one of its stars. Clearly it was his intention, and that of Director Edgar Neville and Producer Cesario Gonzales, to create a worthy record of the incomparable qualities of Flamenco style (the word is used to indicate the historic span of dances and song which has sprung out of the near-Oriental roots of the Spanish gypsy). And it is well for history that they have done it. For the "one world" which contemporary transportation and communication make possible often brings with it a change of native characteristics. The caves of Seville and Granada, so long impregnable to tourists, are now reputedly available—for a cover charge—to visitors on guided tours; and one unhappy Spaniard told us recently of gypsies who are beginning to dress up to fit the Hollywood version of their folk.

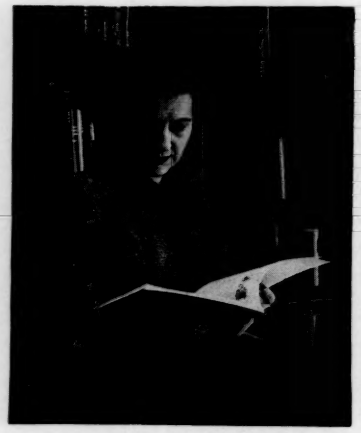
Done against a background of the gypsy way of living, the film has special value since, as Walter Terry (who did the English titles and program notes) says: ". . . It brings to the screen not only such great stars as Pilar Lopez . . . and the internationally famous Antonio, but also Flamenco performers unknown outside their villages; gypsies of all ages who sing and dance with a freedom impossible to recreate within the confines of the theatre, with an innocence that footlights are likely to destroy . . ."

For anyone who is curious, interested or in love with the dance of Spain, we recommend "Flamenco." *Lydia Joel*

In a small room, on neat shelves and in tidy files, the Dance Collection offers a thrilling record of dance

Library of Treasures

TEXT BY LILLIAN MOORE
PHOTOGRAPHS BY CLEMENS KALISCHER



Curator Genevieve Oswald stands before some of the 1,000 (approximately) books under her supervision.

The Dance Collection of the New York Public Library is far more than just a row of books. Housed in the great stone building at the corner of Fifth Avenue and Forty-second Street, in the very heart of New York City, easily accessible to both dancers and scholars, it contains a wealth of material ranging from ephemeral newspaper clippings to priceless prints and first editions. Here the young dancer who wants to know exactly what makeup Nijinsky wore in *Le Spectre de la Rose* may examine photographs of the great dancer, painstakingly gathered together by Roger Pryor Dodge, and now a part of the Dance Collection. The choreographer trying to reconstruct an Elizabethan dance for a Shakespearean play will find comprehensible descriptions at hand. The student who wants to compare the theories of Noverre with those of Fokine will be supplied with the proper texts. The ballerina planning to order a new headdress for *Pas de Quatre* may look at original lithographs of Marie Taglioni and see just what sort of wreath the Sylphide wore in the same role.

The Dance Collection is a part of the library's Music Division, and is under the supervision of its chief, Dr. Carleton Sprague Smith. The Dance Collection's curator is Genevieve Oswald, an enthusiastic young woman with a limitless supply of energy and an unselfish devotion to the dance. Since her appointment eight years ago, and largely through her efforts, the resources of the Collection have been enormously increased, and so has its usefulness to the general public. The iconographic material, in particular, has been greatly enriched, for it has been found that a contemporary picture of a ballet or an individual dancer tells more about the actual nature of the dance than hundreds of explanatory words. From the earliest engraving of a court dance in Fabroso's sixteenth century classic, *Il Ballerino*, to the latest action photograph of José Limón, the pictures in the Dance Collection capture and revitalize the significant moments of the dance itself.

In the Dance Collection are a few items which have themselves made history. Almost everyone has heard the familiar story of Ruth St. Denis and the cigarette poster which inspired her to create her first dance cycle, *Egypta*. The original poster, somewhat frayed around the edges but still bearing the statuesque portrait of the goddess Isis, is now a treasured part of the collection. A copy of Beaujoyeulx's description of the *Ballet Comique de la Reine*, with the autograph of Ben Jonson, bears witness to the fact that French court ballet must have influenced Jonson's own English masques.

Opposite: The tattered cigarette ad which, legend has it, inspired Ruth St. Denis to dance, hangs in the Dance Collection.

"NO BETTER TURKISH CIGARETTE CAN BE MADE."

Library of Treasures: Photographs

The earliest days of theatrical photography, in the mid-nineteenth century, are represented in the photograph collections. There are quaint little pictures of Maria Bonfanti, the glamorous ballerina of *The Black Crook*, whose adventurous career inspired the part played currently by Renée Jeanmaire in the Broadway musical, *The Girl in Pink Tights*. Photos of buxom beauties with tightly-corseted wasp waists and bulging thighs show how fashions in feminine figures have changed since the turn of the century. The emancipation of the body, and of the dance, is shown in the lovely, free, lyrical pictures of Isadora Duncan and in early pictures from the Denishawn collection. Curious indeed, to our eyes, are the slightly later pictures which show the first faint stirrings of the modern dance; they seem to bear but slight relationship to the evocative 30's and the photos which represent the American dance as it is today. Contemporary ballet, too, is well represented. Since the photo files must be constantly replenished to keep them up to date, gifts of pictures are always welcome. (*over*)

Above: Maria Bonfanti, glamorous ballerina of "The Black Crook", 1866
Below: Hanya Holm (center) and Co. in a Thomas Bouchard photo, 1935

Vaslav Nijinsky, 1911

Library of Treasures: Prints

If the prints and engravings in the Dance Collection could all be hung on exhibition, the Library would have the beginnings of a dance museum, for although iconographic materials are acquired as much for their historical importance as for their artistic quality, most of them have great pictorial beauty. The charming picture of Miss Deblin and Mr. and Mrs. Conway has the distinction of being the earliest dated American dance print (1827) as well as a delightful little theatrical scene. The recent acquisition of a fine collection of prints has made the Library especially rich in the rare and lovely lithographs of the romantic ballet. Original sketches, like the water color of Cerrito in *Alma,* may be compared with other representations of the ballerina in the same role, such as that on the music cover of *L'Aldeana Valse.* Many writers come to this splendid collection to find illustrations for their articles on the dance.

Souvenir Programs & Playbills

Most people throw away their theatre programs the day after the performance. Posters are torn down, advertisements are discarded; even illustrated souvenir programs seldom survive the season for which they were issued. For this reason the Library's enormous collection of ephemera—material that is usually considered definitely expendable—is one of its most valuable assets. Rare indeed are the beautiful souvenir booklets of vanished ballerinas like Anna Pavlova and Adeline Genee. Carlotta Grisi still dances the *Truandaise* with Arthur St. Leon on a fragile century-old program of *Esmeralda,* a forgotten classic which will be seen here again when the Festival Ballet tours America next season. A colorful poster from the Florence Festival shows how the officials of the Maggio Musicale Fiorentino introduced the New York City Ballet to Italian audiences. The current exhibition of the Music Division (to be seen just to the right of the 42nd St. entrance to the Library) is devoted to the great dancer and teacher, Enrico Cecchetti, and includes programs of ballets in which he appeared.

The earliest dated American dance print (1827)

At left: an original water color of Fanny Cerrito. At right: another representation of the same ballerina on the cover of a sheet of piano music, mid-nineteenth century.

THE NEW YORK TIMES, TUESDAY, MAY 4, 1954.
Sampih, Noted Bali Dancer, Strangled; Victim Headed Troupe That Toured U. S.
LONDON, May 3 (AP)—Letters from Indonesia reported today that Sampih, Bali's most famous male dancer, had been murdered.
Sampih headed the Balinese dancing troupe that scored successes in London and in a coast-to-coast United States tour in 1952. He was chief artistic adviser to John Coast, impresario of London, who brought the Balinese dancers and a gamelang orchestra to the outside world for the first time in a generation.
A gamelang orchestra is one using xylophones, gongs, drums and cymbals.
Mr. Coast received news that Sampih, who was 28 years old, had been strangled and his body found floating in the Laun River, which flows near his village of Ayodia, in southeast Bali.
Letters from Europeans who visited Bali recently said that Sampih had failed to appear at a dance festival in honor of Indonesian President Sukarno on Feb. 22. When friends investigated, they learned that Sampih had been slain a few days before.
Sampih was married and had one child. He was adopted twenty years ago by an American author, Colin McPhee, who returned to Bali. Sampih learned to dance under the best Balinese dancers, and at 8 a year was hailed as a child prodigy.
Mr. Coast told today how Sampih had enjoyed himself on his Western tour and then had come back to Bali with a small radio, a camera and a modern fountain pen—every "a-bom" (the Balinese word for modern) Western goods. Sampih used the money he saved to buy rice fields.
Sampih was the leading male artist of the Dancers From Bali, which did standing-room-only business in their tour of the United States, opening on Sept. 16, 1952, and closing on Jan. 5, 1953. The troupe of forty-six performers opened a two-week
Sampih
engagement at the Fulton Theatre, beginning on Sept. 16, but the demand for tickets was so heavy that the dancers returned for an additional two weeks.
The company not only was the first of its kind ever to visit the United States but also was generally regarded as one of the best ensembles that ever left Bali's small beast.

Library of Treasures: Clippings and Autograph Letters

Since autograph letters are interesting not only as curiosities because they were actually handled by the great figures of the past, but as invaluable source materials, the Library is gradually building up its collection of dance autographs. Examples of the handwriting of dancers from Vestris to Fonteyn may be found in this special collection.

". . . Now we have returned to Moscow—the children in the school are simply a Miracle . . . but Helas, How shall we feed them . . . we do not know from day to day when the school shall cease—and it will be a crime for such Beauty of movement and Expression I have never imagined could come true . . ." writes Isadora Duncan in a letter now in the Dance Collection, speaking of her ill-fated school in Russia.

The varied riches of the Dance Collection are made easily accessible to the reader through an extensive card catalogue system. There are individual files for Choreographers, Composers, Designers, and Librettists, as well as for ballet titles, and a unique Dance Subject Index which classifies everything from Acrobatic Dancing to Zapateado. The New York Public Library, recognizing the tremendous growth in the importance of the dance in recent years, and in its infinite possibilities for development in the future, is well on the way to maintaining the finest general Dance Collection in the world. *THE END*

At right: a letter written by Isadora Duncan to her brother Augustin

Dearest Augusta Only 3
months & I am to be a Pupil
in Cameron's Crimin
Portrait Class - & Mary-Louise
Now we have returned to Moscow
The Children in the School are
simply a Miracle The finest
School Nothing in Comparison -
Just Helen - How I talk me
Heart there - The Government
gives big Prizes the R.C.R.A. also
& we more - we the best Pupils
from day to day, when the
School will cease - I & will
be a Crime for such Beauty
Judgment - I Expression
I have never imagined
Could come True -
Elizabeth & Jane
the Key Could

Around the World with Dance

from South America:

A new company, formed and directed by Alfredo Alaria . . . which consists of twelve dancers, four technicians, and no scenery. The group, which does, however, use colorful lighting and a wardrobe of gay costumes, is currently performing in cabarets and revues in Europe, having just ended a very successful tour of Spain and Portugal.

from Scotland:

The Celtic Ballet, under the direction of dance pioneer Margaret Morris, comes to Jacob's Pillow to appear on programs of the weeks beginning July 25th, August 1, and August 8. The repertoire of the company combines folk, modern and ballet styles. Above, from "The De'ils Aw'a", "my ain dear May" (Annette MacMillan) divides her attention between her two suitors (Bruce McClure and Gordon Aitkens) in a dance version of a Scotch ballad. Leading dancers Andrew Rolla and Mr. McClure will assist Miss Morris in teaching during the company's three-week residence at the Pillow.

from Yugoslavia:

Ana Rojes, dancer and internationally famed pedagogue, visited the U.S. for the first time this spring and was feted (above center with Alexandra Danilova at her right) at a reception given for her at New York's Yugoslav Consulate. Teacher of such stars as Eglevsky, Baronova and Massine, Miss Rojes currently divides her year between teaching at the Legat School in London (she is a disciple of the late Nicholas Legat) and Yugoslavia where, in Split, on the Dalmatian Coast, she and choreographer-husband Oscar Homos direct an international school of ballet as well as a state-sponsored ballet company.

in Australia:

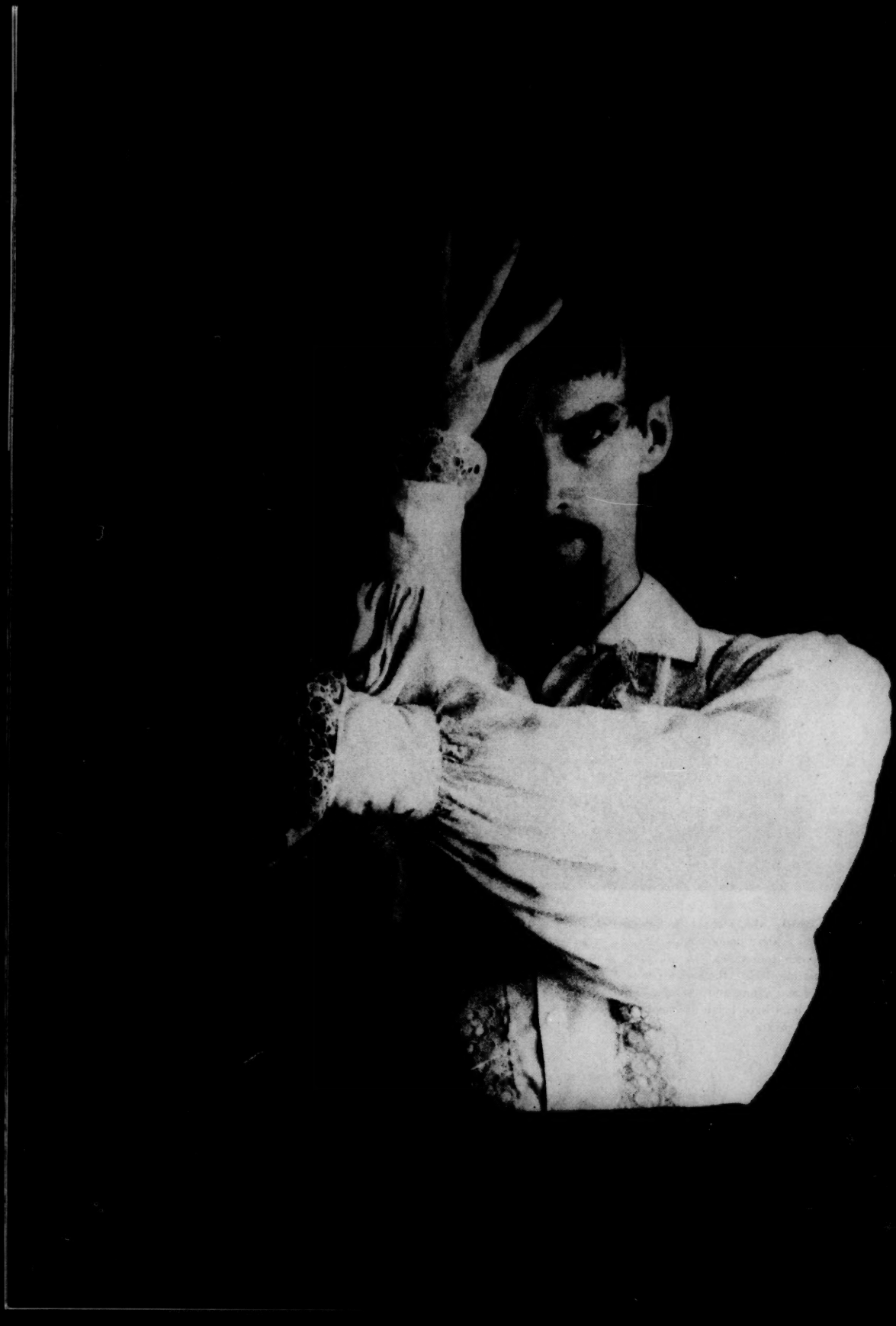
A newly choreographed version of John Antill's "Corroboree", this time with choreography by Beth Dean. The premiere was presented on the occasion of Queen Elizabeth's visit to Sydney in February. The ballet is now in the repertoire of the recently formed National Ballet Co., of which Miss Dean is director. The ballet was lauded for its depth of feeling and imaginative choreographic designs.

from Germany:

Alexander von Swaine (above), who with partner Lisa Czobel, performs in modern dance concert, has for the past year toured extensively in Germany, Austria, Italy, the Netherlands, Greece, Indonesia and China and most recently in England. Reviews have been excellent—sights are on the U.S. next.

in Israel:

The "Habimah", renowned repertory theatre, presented "Cry the Beloved Country." The dances were directed by Ruth Harris, American dancer-choreographer who has been living in Israel for the past two years. Stage design and direction are reported to have excelled the Broadway production, although dancing was not of the highest caliber due to lack of adequately trained performers. (More about the complex dance problems of Israel in an early issue).



Hollywood-bred dancer coming into focus

MATT MATTOX

BY ANN WING

Out of the west—a new genre! During the past two years a trend has emerged among dancers appearing prominently on the Broadway stage. They come from Hollywood—they are well-trained—they have a technical base in ballet, but are skilled in tap, modern, Spanish, jazz and Oriental styles as well—and they have a warmth of projection that makes real contact with an audience. Unknown before their successes, they perform like veterans. We're thinking of dancers like Gwen Verdon (dancing star of "Can-Can"), George Martin (who appeared in the Broadway revival of "Pal Joey" and is responsible for the staging of the London version), Buzz Miller and Broadway's latest "darling," Carol Haney (both in "The Pajama Game").

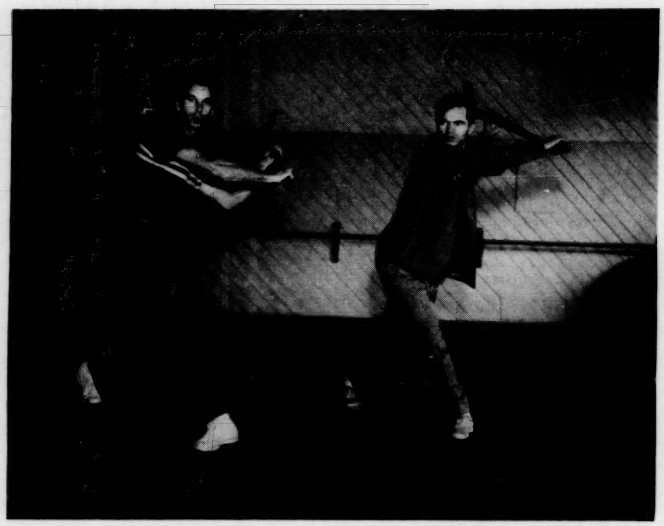
Last September 15th, "Carnival in Flanders" opened at the Century Theatre (see p. 14 for Leo Lerman's comments). It lasted five days, and at each performance the show was stopped by the dancing of Matt Mattox. The chances are very good that, had the musical lasted longer, he would have become another of the California-bred Broadway stars, but it didn't—and he didn't. Once more he was anonymous. And now, again, fame waves an enticing finger. A slim, elegant dancer who moves with pin-point precision and snake-like intensity, Mattox has been in many dozens of Hollywood films, but like most Hollywood dancers, always in the out-of-focus background behind the star. He is about to have a role of his own and even a solo dance ("Polecat's Lament") in MGM's "Seven Brides for Seven Brothers", scheduled for August release. The choreography is by Michael Kidd, and the cast includes Marc Platt and Jacques D'Amboise among the brethren. We hear from our spies that members of the audience who saw the only sneak preview to date, came out asking each other about Mattox. This may be "the break" which brings him the recognition he deserves.

Like Gwen Verdon, who was Jack Cole's assistant for several years, or Carol Haney, who has acted in the same capacity for Cole and Gene Kelly, Matt Mattox is what has been called "a choreographer's dancer", undoubtedly a reasonable appellation for all of the dancers mentioned above and others as gifted, who have been exposed to extensive rehearsal periods with choreographers like Cole, Kelly, Michael Kidd, Eugene Loring and Tamiris, each of whom has a definite style and demands what is almost a concert level of performance. Matt Mattox, a diligent student and amazing technician, has had continuous movie work with these choreographers whenever he has been in Hollywood—which has been most of the time, since it is his home and since he finds that, out-of-focus or not, movie money pays very nicely for the comforts of his wife and three children. This crucial financial factor is what keeps him from joining a ballet company, where his striking talents might have brought him more overt acclaim more quickly.

Matt started to dance by accident. He was walking to school one day when he was about eleven and passed a Los Angeles movie theatre that was advertising try-outs for the Saturday matinee kiddie show. He always "sang songs for fun" so he came in to try out his voice. He sang a popular song of the period and accompanied himself by dancing a clog waltz. "Somehow I always knew how to do a clog waltz." And he was accepted on the spot.

(over)

a Paul Himmel photograph of Matt Mattox as he appeared in "Carnival in Flanders"



Matt Mattox and Michael Kidd in rehearsal for MGM's "Seven Brides for Seven Brothers."

Again bearded, Matt Mattox, astounds the population in a scene from "Seven Brothers."

After three weeks, the woman in charge of the weekly matinee show, sent Matt home with a note in his pocket. It informed his mother that he had talent as a dancer, that he ought to study dancing, and incidentally, "as it turned out," she, the woman in charge, ran just the school in which to teach him. Matt didn't want to take up dancing, he had "enough trouble with the boys calling me sissy as it was," but he went anyway.

For the next several years Matt studied tap, on and off. He liked it, but that was all. Then, when he was sixteen, he transferred to a ballet school. On his first day he did some jumps. "The ceiling was low, I guess," he remarks now with an air of diffidence, "and I touched it with my fingers." That created a bit of a sensation and Matt was quite pleased with himself. He studied there for about six months when he noted that he had added about three-quarters of an inch to his calf muscles. Suddenly he realized that ballet "was like a competitive sport!" You had to work hard at it just as if you were out for track or football. Sissies couldn't do it. From then on, Matt wanted to dance, to "be the best there was".

Although he left high school in his last year and went to work at odd jobs like being a hamburger chef and a box boy in a market, somehow he always kept enough money to pay for his dancing lessons. From 1936 to 1938, he studied with Ernest Belcher, from 1938 to 1942 with Nico Charisse. That was before his stint as a pilot in the Army. When he was discharged he returned to Los Angeles and studied with Katherine Etienne. Since 1945 he has been associated with Eugene Loring, as student, dancer for Loring-choreographed films, and teacher in Loring's American School of Ballet (which works on the principle that all dancers should be as versatile as Matt). During the last year of the war he was signed as a stock dancer at Metro through the interest of Cyd Charisse. He has

(continued on page 65)

This is the first half of the fifth chapter we bring you from "Balanchine's Complete Stories of the Great Ballets" by George Balanchine, copyright, 1954 by Doubleday & Co., Inc. In addition to the sections here reprinted the book, edited by Francis Mason, tells the stories of 131 ballets.

BALLET FOR YOUR CHILDREN

BY GEORGE BALANCHINE

People often come to me and ask questions about dancing. They want to know if they should send their sons and daughters to ballet school, when to send them, how long it will take them to become dancers, and what chances they have for a career in ballet. Others ask about choreography: how I work, what I think of first when I am about to produce a ballet, whether choreography can be taught. In this section I have answered these questions and many others that seemed to me important for students, dancers, parents of dance students, and—last but not least—the ballet audience.

Ballet must be seen to be enjoyed, but many of us are more easily entertained if we have in advance some information about an art that happens to be strange to us. Most people may want to relax and make no effort when they go to the theatre, but I think the answers to questions about a dancer's training, for instance, might help convince them that all art requires a certain amount of effort and ability on the part of the audience, too.

To ensure maximum clarity, I have arranged my views on ballet for your children, on dancers and choreography, in the form of particular questions and answers.

What ballets should children be taken to see?

Some people think that only ballets about puppets, such as *Petrouchka* and *Coppélia*, are good for children. They are, of course, but I think you will find that children enjoy almost all good ballet. A friend of mine, I remember, thought that a full program of four ballets would be too much for her five-year-old nephew to sit through; she thought the child would get bored and squirm. She decided that they would see only the first two ballets and then leave. But the child didn't want to go. He saw that all the other people weren't leaving and that there was obviously going to be more. He stayed for all the ballets and loved every minute of it.

Children enjoy ballets without stories as much as narrative ballets. If the ballet company is a good one and the orchestra good, they will love these musical ballets. We must understand that children are flexible; they have more imagination, more feeling for fantasy, than grownups. Grownups analyze. They come into the theatre and say sometimes, "This bores me, it's taking up my time;" or they compare, "My wife is better-looking that that girl;" or they complain that they see nothing on stage similar to everyday life. Children are open, freer, not so prejudiced. They have a natural ability to imagine things that ballet sometimes releases. The fascination life has for them is based on enjoying movement and change; ballet, in its idealization of movement, fascinates them. A storyless ballet, simply movement to music, they like almost instinctively. They will certainly like anything that is good, if we only give them the chance.

When should a child begin ballet training?

Children should begin to study when they are eight, nine, or ten years old—certainly not before they are eight. All you can really do with children before the age of eight is permit them to run around, dance a little, and sing songs. This, of course, is recreation and produces no real result. Before the age of eight, ballet training can actually be harmful. It is serious training and it is hard work physically. In ballet class the first thing we teach the children are the basic ballet positions, positions that are unnatural to them. Their hips, knees, and feet have to be turned out in certain directions. Because the bones and joints are still soft at this early age, we

(over)

never force children into the basic ballet positions. If they can't do them perfectly, we wait. If you overtrain the small, undeveloped muscles of children, the muscles become hard and don't develop properly with the body and the child is apt to become deformed. So even when a child begins at eight, we are very careful. Very often a mother will come to me and say, "My child dances very well and she is musical, too. I think she is another Pavlova." The child is perhaps four years old! In all probability someone has advised the mother that the child should study ballet, someone who wants to make money and naturally doesn't care what happens to the child afterward. If you take a child of four in a ballet class and train her seriously, you may please her parents but you will seriously harm the child. However, when a child is eight or nine years old, she can take a certain amount of direction and you can really begin to teach her.

What is the age limit for starting ballet training?

This really depends on the individual case —on the person's build and on the softness of his joints. Generally speaking, beginning students with professional theatre careers in mind should certainly start before they are fifteen years old—preferably earlier. If they start to study at fifteen, they will probably not be ready for the stage until they are over twenty, by which time most dancers have been professionals for some years. But I repeat, it depends on the individual case. Usually, after the age of twenty-two no satisfactory results can be obtained.

If you want your child to be a dancer, what is the best preparation before the child begins to attend ballet class?

I would suggest reading the child fairy stories—Grimm, La Fontaine, Gotzi, and many others—read them stories from Greek mythology and the stories of E. T. A. Hoffmann. Most people know Hoffmann's stories from the operetta by Offenbach, *Tales of Hoffmann*, but he wrote a great many other wonderful stories. The story of the ballet *The Nutcracker* is just one of them. And by all means read the stories of the great Hans Christian Andersen. And I don't mean Andersen's stories, or any others, as they are watered down, especially translated and condensed for children. Good fairy stories were always written for intelligent people. Children are more intelligent than many of us think. Mickey Mouse will interest a child for only a short time; you should move on to fairy tales. It is well to remember that if a child continues to be interested only in Mickey Mouse, it is probably because you have not introduced him to something new. Children like to move on to new, more complicated things. They don't like to be talked down to; they like it very much if you respect their capacity for new experience.

You should also play music for your child. If you don't play an instrument yourself, play records at home. Play them all the time; make music a regular thing around the house, like bathing and brushing teeth. Don't bother with jazz or swing or popular records; the air is filled with it from morning to night, and children will hear enough of it. Play anything good. Don't bother to tell the children what you are playing; soon they will remember, hum the music, and whistle it. They won't care what it is especially, but they will surprise you when they recognize it. Then go on to play other things.

Don't expect children to like the music you play at once, don't coax them, don't even ask their opinion, just play it. If you think Mozart bores children, you may find out that Mozart is just boring you. Children are not so prejudiced: they don't have the barriers to enjoyment that so many of us grownups have. Children are more aware, more teachable, more vulnerable to entertainment. They have their ears open.

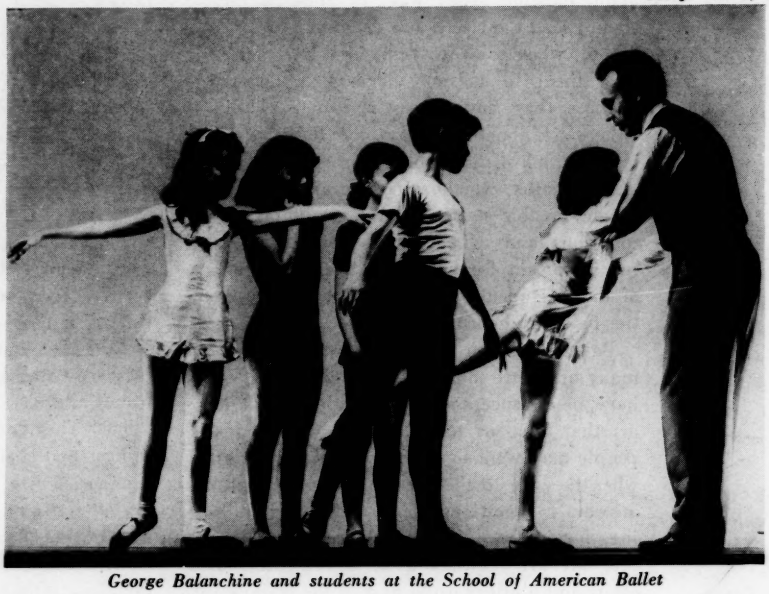
Where are the best ballet schools in the United States?

Excellent schools with fine teachers are to be found all over America—in New York, California, Chicago, everywhere—not only in the big cities, but in smaller communities. New York is the center of dance activity in the United States—our ballet companies work in and out of New York and have schools there—and sooner or later, almost all dancers find themselves studying or working in New York, as all actors do. It often happens that dancers do not begin to study in New York until they have established some sort of reputation for themselves elsewhere and only continue their study in New York because it is convenient for their work.

If you had a son, would you send him to ballet school?

Yes. The people who ask me this question say they hesitate to send their boys to ballet school because they are afraid the boys will become "sissified" or perhaps will not develop strong, muscular bodies as they might in another activity. That isn't true. Male dancers must be very strong, not only for their own work but for partnering; their bodies must be flexible and they must have a great deal of endurance. This is the reason why many of our best dancers were good soldiers during the war. Of course, you can be strong and a "sissy" at the same time, but this has nothing to do with ballet: it is the person himself. We do not give ballet classes for boys and girls separately. They are together in class from the beginning. Perhaps if boys started to take dancing lessons early, they would appreciate the companionship and charm of

George Platt-Lynes



George Balanchine and students at the School of American Ballet

girls even sooner than they ordinarily do!

How is a child selected for admittance to a ballet school?

About the only things you can judge a child on when she is eight or nine years old are her general appearance and her health. We can only tell whether a child's insteps are good, whether her limbs are in the right proportion, and whether they are flexible. We must be able to watch her in class, two lessons a week, for perhaps six months to come to a real decision. Also, at the beginning, talent is not always the first thing that a child shows. That might come much later, when she has learned to dance well enough to demonstrate talent. Some girls and boys at the beginning seem to be very good, but as time goes on it often happens that they just do not show progress or development. If they are satisfactory at the beginning and develop badly, we advise them not to continue.

It is good if a child is musical, if she knows how to keep time to music and reacts to it. But it often happens that it is impossible to make any judgment about this, too, until after some time has elapsed in training.

What is a child taught first at a ballet school?

At the beginning, each of the five ballet positions . . . . . is shown to the children and explained very simply and plainly. Then the children are placed facing the wall with both hands on the bar, so that their weight is evenly supported by both hands. Standing this way, they must first learn to stand in each of the five positions until they become completely familiar with them and can adopt one or another at will, but as yet without any connecting exercises. These first classes are taken slowly; children do these same exercises for a month or so and then they get used to it. Actually, an exercise is a memory of something, a spontaneous memory. Soon it becomes a part of your existence, of your body, and if you are trained well at the beginning, after a while you can move from one place to another in the right way without even thinking about it. The unnatural position, in other words, becomes natural. It's like reciting something. If you want to recite Shakespeare, you have to memorize. You repeat it for a hundred times perhaps, and then something happens in your brain. You can recite spontaneously.

The children's attention is drawn to correct posture at the beginning; they are taught to keep their backs straight, their shoulders down. Next they are taught to do *demi-pliés* . . . . . very slowly in each of the five positions, always paying strict attention to posture.

The training of children requires a long time, and trying to shorten it by hurrying the child does no good whatever. Children must be watched to see when they have had enough of each exercise. It is important never to strain them in order to speed their progress.

When the children are familiar with the five positions, they must learn how to change from one position to another by means of connecting movements. Next they learn *battements tendus* . . . . . beginning with the simplest: from first position to second position and back. They should be taught *battements* only in front, then only sideways, then in back, separately. All these exercises should be taught first with both hands on the bar, then with only one hand on the bar. At this point the children learn how the hand and fingers should be held. Then, away from the bar, in the center of the room, they are taught the arm positions.

Should parents watch their children in class?

No, or if they must, only very seldom, for it confuses things. The child's respect for his parent and his respect for his teacher are entirely different things, and until the child learns to dance well, I think it's a mistake to confuse the child with two kinds of authority. He will learn to respect his teacher and learn to dance much faster if parental concern is suspended during ballet class. At the School of American Ballet during a child's first two years, parents visit classes only once a month. We can all understand that parents are vitally interested in their children's progress, but when they have chosen a school and a teacher, they should trust their own judgment and have faith in the teacher.

How soon should girls studying ballet begin to dance on toe?

Children should not be allowed to dance on point until their fourth year of study—after they have completed three years of training. That is, if a child enters a school and begins regular training when she is eight years old, she is eleven before taking toe exercise. This period of preparation is vitally necessary because many foot and leg muscles must be developed properly before a child can dance on toe without injuring herself seriously. The child's soft bone structure may be irreparably harmed if she begins dancing on toe before she is ten or eleven. If a child of eight enters a school and takes daily lessons, two years of training will give her the proper preparation. No profit can come from permitting a child to dance on point before she is prepared. Her dancing future will be short and she will be harmed physically. Only competent teachers are in a position to judge exceptions to these rules.

Is toe dancing painful?

No, not if the proper muscles are trained well first. In good ballet schools we are always careful to do this. Naturally, at first the muscles ache from the unfamiliar movement, but to a dancer an aching muscle is a discovery: she knows that she is conquering something new.

If you have been to the ballet and seen dancers remain on stage for long periods of time in a difficult ballet, you have probably wondered at their physical endurance. Dancing, however, trains their muscles so that they are controlled or relaxed almost unconsciously. In a dancer's body there is no constant tension. Muscles must be relaxed until they are used. In modern choreography there are steps so fast that some muscles have to be relaxed instantly or the dancer will tire in a few minutes.

Can knock-knees and other defects be corrected at ballet school?

Some children are knock-kneed when they're very young, but by the time they are ten, their structure changes completely, and they aren't as knock-kneed as you thought they would be. Then they can go on with their lessons, for we can control the appearance of the knees slightly. If the child continues to be very knock-kneed, it is best to give up the lessons. The parents of one little girl we had at our school were different sizes: the father was very, very tall and the mother very, very short. I guessed correctly that when the girl grew up, she would have very short legs and a very long torso. But she wanted to continue studying and did so until it was apparent that she had grown the wrong way. You can't do anything about a structural defect like this. You just have to wait, to hope, that the young children who start lessons when they are eight or nine will still be well proportioned when they grow up. I'm sure some parents think this is too big a chance to take, spending all that money when they can't be sure their children will develop correctly for a professional career. But this chance must be taken, for if the child does not start lessons soon enough, it will be difficult—if not impossible—for her to become a fine professional dancer.

Ballet and Your Children:

Continued next month

Regina Woody learns about Modern Dance in College

The trip from New York to San Francisco was an enchanted journey. Encased in a crystal ball which streaked along on two silver rails I felt like a princess in a fairy tale. In reality, this was the Vista Dome of the California Zephyr of the Burlington, Rio Grande, and Western Pacific railroads. Such delights as Vista Domes were unknown when some years ago I made the same trip.

At that time I was the star dancer of a ballet production touring the Orpheum Circuit in a private car attached to any old train likely to be leaving the city on or about midnight after our last show. We always travelled at night and any scenery was effectually concealed by inky blackness. The eeriness of Great Salt Lake or the brilliance of Red Canyon seen by fusty moonlight only served to make me aware of their great beauty when seen in the rosy light of sunset on this trip.

October was cold in New York, autumn foliage was gone; it was gray-wintry weather. In San Francisco roses were blooming madly and geraniums, the California weed, were used as a ground-cover for front lawns instead of the harder-to-grow grass.

I arrived at Mills College in total darkness. Becky Fuller, Dance Major graduate student, shepherded me to a reception for graduate students and there I met President and Mrs. Lynn White, the faculty and many more students than I can remember. Already Eleanor Lauer, Director of the Dance Department, seemed an old friend. Slender, beautifully coordinated, with the strength of her fine technique showing in every move, she made me welcome. Becky still had me in tow. Becky is a good foot taller than I am, and I twittered along beside her, feeling like an elderly poodle beside a young greyhound. She not only had to look down but around, for her stride was much longer than mine.

Morning found me gazing in unbelief at a superbly green courtyard surrounded by shining white buildings and full of tall straight pine trees about forty feet high. There were also masses of blue flowers everywhere and a splashing fountain in the middle of all this elegance. After breakfast I went to the dance studio to watch Miss Lauer give classes in technique and elementary composition.

The studio was a beautiful sunny room about seventy by thirty feet. One end was mirrored while one side of it was windowed to the high ceiling. It adjoined the main gymnasium and shared dressing-rooms and toilets with it and the swimming pool. There were two sets of madonna blue curtains in the studio. The floor was shining clean and stayed that way for a sign on the door said "Shoes Off" and meant it.

Technique classes were a good deal like modern dance classes I have seen in New York studios. Contractions, releases, special combinations of movements. The difference was that here there was time to learn, to reflect, to get help, to read, to organize one's thoughts. Here were no shoving subway crowds, no exhaust gases, no hectic struggle in and out of class carrying all one's possessions in a bushel basket. Instead, sunshine, flowers, peace, unharried teachers, hazy blue mountains, spacious dressing rooms and over all a canopy of eucalyptus trees.

In elementary composition, as taught by Miss Lauer, I began to see how the individual could immediately begin to make use of the techniques she was learning.

"Here, here," she said, one day after requesting twelve bars of original movement, "I'm not asking you to do 'Deaths and Entrances'. There's no reason to approach composition with awe, as if it took genius to do something original. It doesn't. It takes genius to create a masterpiece. Here on the elementary level we deal with the body in everyday terms, but we dignify it by doing it in dance movement, using rhythm, and in terms of the body in relation to the space around you. Let's start with the way a person walks who is unhappy. Sag, droop, sink into yourselves. Take the position of defeat." Heads down, shoulders rounded, knees bent, the girls obeyed, and a dejected looking lot they were. "Now hop, skip and twirl happily," Miss Lauer commanded. She laughed at their indignant refusal. "You can't? Of course not. When you're happy your head is up, your shoulders are back and your knees are straight while your whole body is in proper alignment. I just wanted you to realize that the way you hold yourself is the key to the way you feel. Knowing this is the key to composition. All I want today is for you to go on with some movement which is your own. Say twelve bars. Be happy or sad as you choose. Just establish the normal beat, go away from it and come back to it. Doris will play it for you." Accompanist Doris Dennison obliged once or twice on the concert grand piano. "Don't depend too much on the music," Miss Lauer continued. "If you do, you may feel you are creating movement when you are merely moving to the music. Yes, Gretchen?"

"Does every movement have to say something?"

"Of course not." Miss Lauer gave her a smile. "Move because you like to move, but don't ever dignify such movement with a grandiose title like 'The Three Meanings of a Neuroses.' If you do, your audience will be completely baffled as they search

Robert Graham

Eleanor Lauer (at right) teaches a class at Mills College, Calif.

for something that isn't there. Try refining what you did last week, unless you have been working on something special you want me to see. Don't be afraid to leave a movement suspended, either. It is often better that way.

"What's the matter, Gerda?"

"I can't remember what I did last week."

"Then you can't have been practicing," Miss Lauer told her. Gerda looked down. "Don't worry. Muscle memory takes some time to acquire. Just start moving. Try to remember what you were thinking about last week as you danced. If you can recapture the essence, your movement will come back." Gerda looked puzzled but in a very few moments was moving so confidently that it was evident the prescription had worked.

Just before the class was dismissed, Miss Lauer gave the girls something to mull over and chew on till the next lesson. "Interest in dance comes as a result of the manipulation of movement," she told them. "Write down and remember what you've done. We'll really work on it next lesson and see what comes out. Maybe, if there is any content, we'll squeeze it into form."

Mystified and chattering the girls left class but they moved a lot more successfully than when they had entered the room. Certainly they were acquiring knowledge under ideal conditions.

Watching a freshman class was just like watching a brilliant trainer gentle clumsy colts. There was no doubt at all that Miss Lauer's teaching was producing good results. The girls were happy and as class succeeded class they were beginning to dance very well indeed.

On Tuesdays and Thursdays, Marion Van Tuyl, Guest Lecturer in Dance, arrived, and a more poised, eager, thoughtful teacher I never met. Never intruding, always helpful, seeing more than the young dancer herself sees in her inventions, Miss Van Tuyl managed to obtain from every class an astonishing amount of original and interesting movement. She handled classes with a minimum of movement on her part and a maximum on that of her students. Her manner in class was gentle, crisp and serious, her words both wise and witty.

To an advanced senior class . . . "Whatever you do here is to be done again and again until it is refined to the pure gold of good dance. . . . As you know, I am allergic to the words 'creative' and 'beauty'. Those two words are the kernels of all possible dance. I don't want them degraded here, therefore in this class we will confine ourselves to constructing a dance, not 'composing or creating' one.

"By the way, I wonder if you all know just what I mean by format. Yesterday a student came to me after the lesson to ask where she could get a 'floormat' if I really wanted her to use one." The girls laughed happily. "Actually," Miss Van Tuyl went on after they had assured her that they knew what format meant, "format can give you real richness of texture. Format permits you as choreographer to weave each person in a group into a particular preconceived pattern as threads are woven in a tapestry. Your dancers are then not mere automatons running about the stage with their tongues hanging out shaking their heads furiously. Before such a disordered group the soloist is lost. Only before a completely ordered chorus can the soloist make any sort of statement.

"Today I want to get away from the straight rhythms. There's a thing called permutations, meaning change. By the way, it is supposed to be a change for the better." There were smiles here. They had evidently heard this before. "Once you've set up a pattern of movement, I want you to do it in every conceivable way. Think of stress, duration, activity patterns. You might use axial movement. Always decide on your focus before you start. It's as difficult as rubbing your head and patting your stomach, I know, but once you learn you will find that it takes the kinks out of constructing original movement. Lynda, you look resentful," she added in surprise.

"I'm not, I'm just confused," and Lynda ran tense fingers through luxuriant black curls. "It's just that that is so complicated. I like lyric dancing." ***(over)***

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by Ann Hutchinson with preface by George Balanchine

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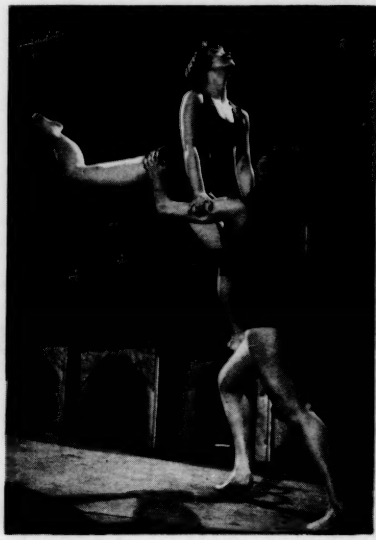
Dance in College

(continued from page 43)

Sharland



At Sarah Lawrence College, where Bessie Schonberg is head of the Dance Dep't, Carol Wilkins and Lorna Richman rehearse for a spring performance.

"It can be lyric and still richly textured," Miss Van Tuyl told her. "Keep trying to understand, Lynda. Your mind needs to become as good an instrument as your body already is. You must see that unless you are dancing purely on the entertainment level of musical comedy that dance, which mirrors life, has as much right to be grim, to show sorrow, loss and tragedy as music, painting or literature."

At the end of the hour Miss Van Tuyl watched the compositions. She was particularly pleased with the use of focus by two girls who romped gaily with a balloon, lost it, jumped for it, retrieved it, and finally patted it down between them to the floor in triumph. Surprisingly well done, I could almost see the balloon as they lost, captured and finally got it under control.

"Do it over," Miss Van Tuyl commanded. "Get hold of it. You'll want to keep it. Let me see it again next lesson."

Before the girls left, Miss Van Tuyl talked to them for a few moments as they sat in a breathless circle at her feet.

"Remember girls, a dance worth anything is not just continued motion, it must have a climax somewhere in it. As to technique, work hard on it. You can't dance well unless you have an unlimited vocabulary of movement. You'd have real trouble writing an acceptable theme in your English classes if your vocabulary was limited to two hundred one syllable words." The girls giggled at the idea. "In dance, your body speaks for you."

Months passed full of classes while the classes themselves grew steadily better. The campus was full of all sorts of activity. Danc-

ing, fencing, tennis, horse-back riding, swimming, basketball, and more dancing. Mealtimes and evenings were full of conversation about dancing and dancers, especially the coming Assembly program. New costumes were being made; lighting was being planned; there were special rehearsals in every free moment. Lights burned late in the studio. Becky and Cissie and Lynda were always practicing while someone else was always sewing on the sewing machine. The concert grand doubled as a cutting-table. There were falls, sprained ankles and twisted knees. Seldom were these accidents due to dance; more often were they part and parcel of everyday living. Flu took its toll. A few girls flunked out. One girl was reducing because she was too heavy, another was drinking "Tiger's Milk" (milk heavily fortified with dried milk, vitamins and sweetened with molasses) in order to add weight. Rain poured down. This was the rainy season. We clumped about in rubber boots, ate baked bean sandwiches in the studio to avoid the drenching walk to the tearoom, and always the girls danced and Miss Lauer advised.

Slowly the outdoors was getting greener and greener. The brown hills were emerald. Christmas was coming, the roses were blooming. Sometimes the sun came out and it was very hot. The girls swam in the open-air pool after a long session in dancing class. Every afternoon and evening they sewed. Becky Fuller was making costumes for *Chaconne,* a group work which she had choreographed for her Master's Degree performance.

Dance students at Randolph-Macon Woman's College, Lynchburg, Va., rehearse for the May 15 presentation of a trilogy of Greek dramas, in which dance plays a large part.

"Let me stitch some of the seams for you," I suggested. It seemed my hands could be put to much better use on the sewing machine at this moment than in taking notes. There was still so much to do.

"Oh, would you?" Becky's smile was radiant. I gathered up a couple of costumes and went to work. It was nearly midnight. Miss Lauer was on her knees fitting Becky to one of the costumes she had designed. The studio was buzzing. Girls were rehearsing in groups; others were fitting each other or cutting out costumes. Dance on the college level requires many skills, and not the least of them is the designing and making of the costumes for the dances you have originated and choreographed. (*continued next month*) *R.W.*

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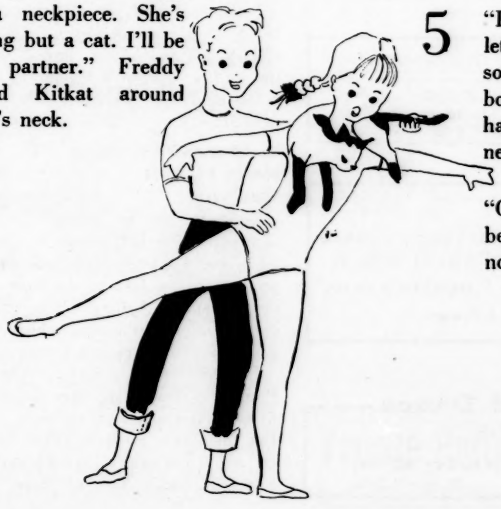
2 "Lookit, Miss Rose, I got enough money now for Scout Camp, but I want to keep working here so I can learn to dance just like Danny Daniels."

"That's fine, Freddy, but you'll have to study ballet next term. I'm glad you want to keep on helping in the studio."

3 "Stand up Kitkat. You know you can stand on your hind legs if you want to."

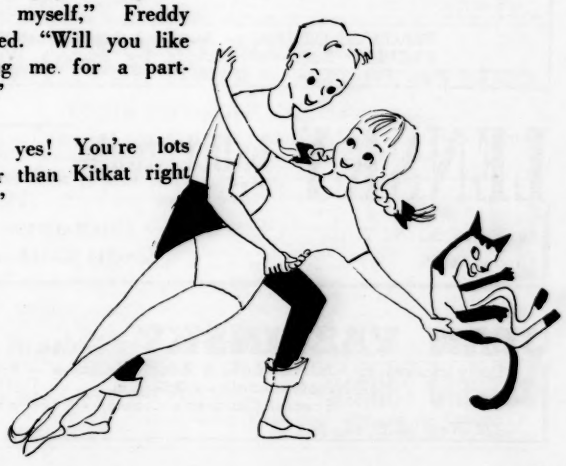
"Mmmmrrrrow!"

4 "Use poor old Kitkat for a neckpiece. She's nothing but a cat. I'll be your partner." Freddy draped Kitkat around Janey's neck.



5 "I'm going to study ballet and pay for my lessons myself," Freddy boasted. "Will you like having me for a partner?"

"Oh, yes! You're lots better than Kitkat right now."



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Reviews

(*continued from page* 11)

Carmen Gutierrez, Violet Ortiz, Rosemary Weekley, Gene Gavin, Gardiner Meade, and Paul Pena.

Glen Tetley's two choreographic contributions were decidedly lightweight. His "Quartet" (Milhaud) was a gay froth of boy-girl flirtation. And his solo, "The Canary", (Alban Berg), was a naively literal study of a boy and his bird friend.

The physical aspects of the program were all tastefully conceived.

Katherine Litz and Dance Company
March 17, 1954
Brooklyn Academy of Music

Although her program contained four new group works, it was two of her older solos, "Brief Song" (Bach) and "The Story of Love from Fear to Flight" (Vivaldi), that seemed closest to expressing Katherine Litz's real style. At its best her dancing has a wonderfully suspensive quality. Like the mist on a summer sea, it rises out of the musical accompaniment. And the effect is evanescent, lodging lightly on the ebb and flow of the music.

When this style is seen on Miss Litz's own instrument, the weight points of a movement shift easily and give the effect of naturalness and freedom. But when she gives her movement style a dramatic context or turns it over to other dancers, then problems arise.

This was evident in the new group work, "Thoughts Out of Season" (Morton Feldman) in which Miss Litz performed with Jack Moore, Carol Rubenstein, and Susan Sessions. The dancers looked merely as though they were imitating their leader without having found the basis for the movement within themselves.

Of the new works, we found "Excursion" the most successful. It was a duet for Jo Anne Melsher and Jack Moore in which the two young people embarked on a silent search for a shared rhythm and ended in accord.

Least successful was "The Lure" (Schoenberg), a circus-atmosphere game with props and drapes and lonely clowns. At this point the work seemed almost improvisational.

David Tudor was the ever-excellent accompanist.

The Merry-Go-Rounders
March 14, 1954
92nd Street "Y"

Fortunate are the children whose first contact with dance is entrusted to The Merry-Go-Rounders. For this lively adult group serves up imaginative fare in the form of specially choreographed "ballets" alternating with forecurtain interludes during which the children participate in engrossing movement games.

In their first program, The Merry-Go-Rounders struck an easy balance between dance, narration, and audience participation. But their new program relied rather heavily on verbal continuity between and during the principal works. Two of these, Fred Berk's

"Tyrolean Wedding" and Bernice Mendelsohn's "Forest Adventure," were new.

Miss Mendelsohn's depiction of a little boy and his animal friends was robust and brightly realistic. But less reliance on words would have motivated her toward the perfection of choreographic detail.

Fred Berk's "Tyrolean Wedding," with its sweet flower dance and its beer dance and patchtanz, would have been perfectly intelligible without dialogue, and the emphasis would then have been on the dancing, which was neatly outlined and colored with Mr. Berk's warm sense of theatre.

. . . But these are corrigible points in a program whose essential premise was sound and appealing.

The Merry-Go-Rounders have such an atmosphere of teamwork that it doesn't seem fair to dole out credits to individual performers and artistic collaborators without mentioning all of them — a luxury for which space does not provide.

Dance Associates
March 22-25, 29-31
Amato Opera Theatre

In a placidly unprofessional atmosphere, the Dance Associates opening night program offered six new or nearly new works. In virtually all of them there was a measure of promise mingled with the inevitable pretentiousness of young choreographers.

Typical was Alec Rubin's "The Game." Mr. Rubin armed himself with a sound idea — that mistrust between people can lead to their destruction. And he externalized it through an evil Stage Manager and two innocent Shepherds. Although hamstrung by far too much talk, the characters (notably the Shepherd) were occasionally freed into expressive action.

Sally Fitzpatrick's "Shores of Light" is worth a careful re-working. The dance theme

(*continued on page* 50)

Jerome Robbins' "Fancy Free" was premiered by Ballet Theatre at the Metropolitan Opera House on April 18, 1944. *Exactly* 10 *years later its birthday was celebrated at a Chicago Opera House performance and a party, birthday cake and all, at which the current cast and Lucia Chase toasted the happy event. L. to r., back row: Christine Mayer, Liane Plane, Ruth Ann Koesun, Eric Braun. Front row: Scott Douglas, Lucia Chase, John Kriza.*

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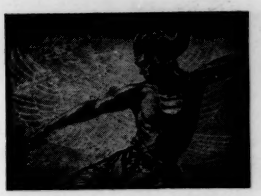

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Reviews

(*continued from page* 49)

was stated by a couple who circled slowly about the stage, taking the full length of the work to do so. Their journey was interlaced with running, spiraling, appearing, and disappearing dancers. The work would be greatly helped by more careful lighting, more professional dancing, and a reason-for-being for the central couple.

Marian Sarach's group work, "Desert" (Jay Wenk) had a literalness that would have embarrassed even an audience of children.

Three solos, Aileen Passloff's "Wind Song" (Paul Hindemith), Jo Anne Melsher's "Between and Between" (Arthur Komar), and Debby Hoffman's "Mehitabel Sings a Song", all showed originality. But all three choreographers have still to learn how to compose a sustained phrase.

"Wind Song" was the most unified in style, and there was a glimmer of emotion in its long gestures reaching up from the ground. "Mehitabel Sings a Song", with its wild-haired creature twisting around a high stool, showed an incipient comic flair but too close a dependence upon the narration by don marquis. Jo Anne Melsher's fragmentary phrasing was given a semblance of continuity by an inborn sense of flow in her dancing.

Merle Marsicano
April 3
Henry Street Playhouse

We have occasionally heard Merle Marsicano referred to as a "dancer's dancer." A more suitable epithet would probably be "painter's dancer." For we found in virtually all of her works the interesting arrangements of lines and forms, with here and there a small muscular impulse, that are more characteristic of painting than of dance. The quality of movement — the way in which an out-of-line hip impulse motivated the lifting of an arm and the curving of a hand, Spanish style — the long stasis in second position plié with arms wide and moving from the elbow — all seemed a little like kaleidoscopic forms slotting into each other, sometimes quickly, sometimes slowly and smoothly, but always on the tenuous borderline between art and a game.

The most successful use of this approach was in a small group work, "Jet Pears." Accompanied by a Frank O'Hara poem (recited with high-voiced innocence by Marie Rôget) the members of Miss Marsicano's company (Mary Hoyt, Julie Oxer, and Tobi Raven),

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clad in simple black, lifted their arms languidly as though mesmerized by a hot sun and the words of the poem.

Of Miss Marsicano's solos, "Figure of Memory" (Morton Feldman), "Three Dances" (Morton Feldman), and "Maenad" (Jerry Petersen), were the most fully integrated in form and mood. The remainder failed to carry her carefully developed style to any expressive level.

Choreographers' Workshop
April 17, 1954
Central High School of Needle Trades

There was a surprising measure of craftsmanship among the works of the young choreographers on this program. Of course not all the craftsmanship has yet been tailored to theatre measure, but this element comes only through experience. And to afford this experience is precisely the purpose of the Choreographers' Workshop.

Most sophisticated in her use of dance and musical materials was Shirley Broughton. Her group work, "Canzone" with a richly prismatic score by Alan Hovhaness, played energy qualities and body shapes against each other. There were three energy-elements—a group of long-legged, lightly lyric young girls; a trio of tight limbed but forcefully used men and two powerful soloists (Maggie Newman and Claude Thompson) who bolted through the groups and culminated with a pas de deux.

Miss Broughton has gone a long way toward establishing a distinctive choreographic style—athletic in base yet warmly emotional in its curvilinear outline. But she still has a tendency to make bold kinesthetic thrusts that are not always carried to a harmonious conclusion.

Marion Scott, too, is inventive in her use of choreographic material. But her group work, "Spectrum" (Alban Berg), broke into a few key patterns, to the detriment of the over-all energy sweep. Her dancers represented colors which, in their interactions, were to assume different qualities. What actually happened was a neutralization, as though all of the colors had been stirred in the same water.

The pas de deux is an exceedingly subtle dance form. As in an aria or an art song, the mood and material must be perfectly blended in order for the dance to be a complete emotional experience despite its compactness. Neither Richard Englund's "Pas de Deux" (Samuel Barber) nor Louis Johnson's (Lecocq) really succeeded. Both substituted sprightliness for true dancing energy. The works were performed respectively by Frances Cavicchio and Jack Monts and by Beatrice Tompkins and Roland Vasquez.

Mr. Englund and Mr. Johnson were also responsible for group pieces. Mr. Johnson's "Lament" (Villa Lobos), repeated from last season, has lost some of its original poignancy. But the work is still imaginative and indicative of genuine choreographic talent. It was sparked by Maggie Newman's full-blooded dancing and by a velvety rendition of the

(*continued on page* 68)

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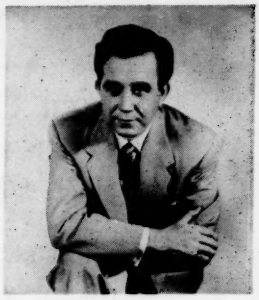

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and splendid of their kind. Oh yes: Harry Belafonte is a classic ballad singer and he uses his body with great intelligence and sensitivity, and then 'Almanac' does have a little bevy of genuine show girls replete with such nostalgic show girl names as Siri and Monique Van Vooren . . . ah me, those were the days: innocent, bright-eyed, healthy days when a girl could do endless spotted turns and know that she was an artiste. But until I saw "The Nightingale and the Rose" which Mr. Anderson recreated from the long ago, I did not fully realize how genuinely trashy all that had actually been. But here it was again: for real and in solemn earnest. (Note: I returned to *Wonderful Town* when Miss Carol Channing replaced Miss Rosalind Russell, and I again marvel that Donald Saddler could have had anything at all to do with the 'Almanac.' And while we're with Carol Channing in *Wonderful Town:* she's charming. Rosalind Russell was a wise-cracking older sister: Carol Channing has heart and somehow makes you feel very, very sorry for Ruth Sherwood. The dances seem even better now than they did when the show first opened, and how remarkable to find this company as fresh as the day they opened.)

Then, on March 5th, came *The Girl in Pink Tights,* by any other name, a show which more appropriately should be titled, *Jeanmaire,* for without this small, husky, hearty, fog-horn throated, beautifully legged, witty, French charmer there could be no bawling, wearisome, inept, costly melange—in short, we would have no 'Girl in Pink Tights.' And dreary as that old-timey spectacle is, it would be a serious loss, not having it—all because of Jeanmaire. What we are trying to say is, no matter what it costs we should always have Jeanmaire, even if having her with us means a couple of hours of boredom and fury. Zizi is our girl: we love her: she can do no wrong. But, unfortunately, she can be wronged. I do not say that she has been wronged all the way in *The Girl in Pink Tights,* but she certainly has not been done very well by. This show has a lot of dancing in it—all invented by Agnes de Mille. And what is memorable of that dancing? A pas de deux (with Alexander Kalioujny imported especially for the occasion) and a little passage for the ballet girls . . . this last transpires sometime during the first act: the girls do a little dance, just a few measures and it is young, fresh, an enchantment (similar in its impact to the few seconds when couples waltz on and off stage during the Kermesse scene in the Met's new *Faust*—Solov did that). I also remember the formal ballet

opening, the staging of "Up in the Elevated Railway," and, with anguish, the huge, clumsy confusion of the finale. This could have been a ravishing show, on all counts, but it isn't. Its book is a bore, its Romberg score is a bore, although "Lost in Loveliness" is one of those pop numbers which lodges in the memory . . . actually this one seems to have been lodged in my skull for some forty years . . . and the de Mille dances are more of the same. She's done almost all of this before, why does she have to do it again? Agnes de Mille has theatre in her blood. She knows how to arrange dances for the theatre. She is Miss Theatre Dance, herself: how come the inanities of *The Girl in Pink Tights?* There is no doubt that Agnes de Mille is a sincere artist, but . . . *The Girl in Pink Tights* is epoch-making not only for Jeanmaire's part in it but also for de Mille's unique contract. According to a report in England's *Dance and Dancers,* Miss de Mille got a $5,000 down payment, gets 2% of the weekly gross plus 2½% of the profits "from all other sources." She also gets, according to this amazing contract, "12% of the author's revenue from such subsidiary rights as motion picture, television, radio, touring companies and foreign productions." She also "has been granted the option of repeating her assignment for any other production of this musical in the United States, Canada or Great Britain for a $2,500 fee and the same royalty arrangement. If she decides not to, she still is to receive 1% of the gross whether or not any of her material is used." And she "has the right to use her own choreography outside of the show five years after the producers' grand rights expire." We heartily applaud this marvelous contract. But what about some genuinely creative choreography, Miss de Mille?

Now we come to the only theatre piece of the entire season which seems totally (the dance portion of it) a treat, a real, old-fashioned—in the best sense of the designation—treat. By this we do not mean that it dates, that it is tired, that it lacks invention. . . . We do mean that in choreographing *The Golden Apple,* Hanya Holm has done a tremendous, vital, joyful work. She has literally staged the entire show, and the result is pleasure to the beholder, both the layman and the professional. Miss Holm has taken the story, the substance of the ballet ballad (*The Golden Apple* is a full evening ballet ballad) and created out of the heart of it dance patterns, dance numbers which underline or take over the action. Never does she hinder nor impede the musical's persistent line. She advances it, and in doing that, makes us believe again that theatre dance in our time will be vital. And her dance patterns and action are funny; rich, varied, funny with a smooth period flavor. . . . This assignment was a tough one, tougher than any other assignment in any other musical this season: what a triumph for Hanya Holm who is indisputably the star of all the proceedings. Jonathan Lucas, dancing and miming Paris, makes you think that he talks lines, but he doesn't: it is Hanya Holm's choreographic invention which speaks for him. Jack Whiting does his old soft-shoe routine. Bevies of satiric Hawaiian beauties make bright sport of all the Hawaiian numbers you have ever seen. . . . It's a lovely, lovely show as far as the dances go, and they go all the way. Pastiche carried throughout an entire evening's entertainment can be very unfunny: Hanya Holm has managed, in *The Golden Apple,* not only to maintain the fun but to make it into high art.

And after *The Golden Apple,* we went to a show called Shirley Booth. In this show which is known commercially as *By the Beautiful Sea,* we have the same situation as in *The Girl in Pink Tights:* a show because there's a star to be it. This bit of expensive fluff (we mean the show not the star) had pre-Broadway willies . . . Chuck Walters and Donald Saddler left, performers disappeared . . . but ultimately it flitted into town. Helen Tamiris is credited with the dances: we are told that some of what we now see was by Donald Saddler. Be this as it may be, nothing too distinguished happens save the aforesaid Shirley Booth doing a waltz clog with what used to be called, repulsively, a tyke, in my day, and gloriously taking away the plaudits from the tyke. I do not think that any adult on the stage has heretofore so fiendishly and sweetly triumphed over a child. This all transpires while Miss Booth chants "In the Good Old Summer Time" while everyone else does a number titled "Coney Island Boat." Also amiable: the staging of "Happy Habit" and "Hang Up" (in both of these Mae Barnes does a dainty little jig which is pure ecstasy) and the staging of "Good Time Charlie." This last does have a delightful sequence of spicy pictures . . . an excellent idea deftly carried out. Miss Tamiris has incalculable help from Irene Sharaff's movement-astute dresses. What would many of the Tamiris movements be without the Sharaff petticoats?

So up to Boston to view the pre-Broadway tryout of *The Pajama Game.* This unpretentious musical is co-directed by Jerome Robbins (with George Abbott): the choreography is by Bob Fosse. This is his debut as a choreographer hereabouts, and as a debut it seems to be an auspicious one. The show, set in and around a pajama factory calls for dances which reflect the everyday in the lives of the pajama factory workers. And that is what Mr. Fosse gives us. He is most fortunate in having a superb about-to-be star in his company: Carol Haney. Miss Haney is daffy, elegant, looks like a pretty Imogene Coca, has brilliant timing, enormous eyes, a voice which seems to be the result of crossing Margaret Sullavan with the Queen Mary, and she dances like a svelte dream. Mr. Fosse has given her lots to do, but, for our money, Miss Haney can not have too much. Mr. Fosse also has a large and expert company of other dancers, including Buzz Miller and Peter Gennaro. Miss Haney, Miller and Gennaro do a trio soon after the opening of the second act. The trio is titled "Steam Heat." We predict that this number will become a classic, the sort of thing this generation will remember the way a little older generation remembers Fred and Adele Astaire duos. . . . Then there's "Here Is" with Stanley Prager and Carol Haney . . . a real jape of a pas de deux, bumps, grinds and all . . . the reprise is even funnier because of a big girl named, we believe, Thelma Pelish. In the state the show was in when we saw it, it had intimations of a giddy "Jealously Ballet" and it did have a very gay, brilliantly staged number called "Hernando's Hideaway." The show has another asset: Eddie Foy, Jr. He's zany. 'Pajama Game' is a cute show—not quite up to *Best Foot Forward,* but in this arid season a happy comer. Bob Fosse, abetted at least in *The Pajama Game,* by Jerome Robbins, has a definite flair for theatre dance and should be getting chances to show us more on his own.

So that was Season '53-'54 . . . seven new musicals; some revivals; Audrey Hepburn moving with ballet dancer grace (but hampered by unexpected self-consciousness) through the turgidities of *Ondine;* an exactly patterned *Three Penny Opera* (no dance but carefully defined movement to carry it along) with dancer Scott Merrill doing a commendable acting job in the role of Macheath; *Bullfight* directed beautifully by ex-dancer Joseph Anthony, the staging so sensitive that it seemed always to break into formal dance. . . . But on the whole, in spite of its better moments, a pretty gloomy season. And looking ahead: maybe Balanchine will be making theatre magic with Zorina in the expected revival of *On Your Toes?* *THE END*

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(*continued from page* 23)

a legend and who had hoped to see her. Most deeply struck of all is Victor D'Andre, Pavlova's husband and her manager. With a full company of dancers, with hundreds of unfulfilled bookings, D'Andre forgets his personal grief in order to keep faith with the public and those whom he has employed. Of all the ballerinas he feels that only Spessivtzeva is capable of replacing Anna Pavlova and he sends for her.

For the next two years Spessivtzeva tours the world under D'Andre's management. Everywhere the public adores her. Did she enjoy this adulation? Did she ever really know it existed? If she had known, if she had been able to break through the oppressive, isolating wall surrounding her and had realized the beauty she brought into the lives of her audience would the spirit of the Willis have been so triumphant?

Olga Spessivtzeva shows signs of extreme melancholia. D'Andre becomes increasingly alarmed. She never flaunts the temperament or egotism that is associated with the unusually gifted. Quite the contrary, everyone in the company adores the shy woman who works so diligently at her craft. But there are times, and they become increasingly frequent, when Spessivtzeva becomes another person. Black moods possess her and she is not dependable. These moods come over her during rehearsals and even threaten to interfere with her performance. Act One of "Giselle" is drawing to a close and the dance madness of this great artist is about to begin.

In 1934 D'Andre's company reached Australia. Spessivtzeva is in a state of deep depression alternating with fits of nervous agitation. For no understandable reason she sends a telegram to her mother in Russia. The message consists of three words, "Pieds se paralysent," (my feet are beginning to become paralysed). Leading doctors examine her and report nothing is wrong with her legs and that she is able to dance as well as ever. She irrationally replies that pirates are chasing her and that they want to cut off her legs. She complains too of strange odors that no one else can smell. Then, in the cool air of a November evening, Olga Spessivtzeva and Anatole Vilzak wait in the wings for their cue to dance a *pas de deux*. Spessivtzeva turns to her partner and says he is not to touch her, indeed he is not even to come on stage with her. She will dance alone. And she does.

A week later the stage is set for "Giselle". The audience waits expectantly. The curtains rise and the ballet begins. Giselle knows the

sweetness of love, Spessivtzeva glows with her special, shy radiance. Giselle is rejected, Spessivtzeva's artistry makes all who behold her feel the rejection she has suffered. Giselle goes mad and Spessivtzeva's performance transcends the theatre. The audience senses that something unusual has occurred. Is it Olga Spessivtzeva who dances the role of "Giselle" or is this Giselle herself? Albrecht approaches Giselle. She turns to him. Then the mortal Giselle . . . the living, breathing woman . . . stops dancing and stands transfixed, gazing at her partner without comprehension. Madness has clouded her lovely eyes and suddenly she asks, "What do you want of me?" Then, whirling around in a last pirouette, she flees into the wings. It is Vilsak's turn now to do an unexpected solo while his partner continues her flight into oblivion.

Olga Spessivtzeva never danced again.

But her life is not yet over. It is still the first act of "Giselle" which has reached its irrevocable climax. The second act is about to begin. A lover comes to the tomb of the living "Giselle".

George Brown is an American who lives quietly in Paris. His simple name and unostentatious manner belie his tremendous interest in cultural matters. His greatest pleasure is derived from frequenting the theatres and art galleries. Although not an artist himself, Brown has a profound appreciation for the arts and he has the taste and knowledge of a true connoisseur.

When friends suggest introducing him to Olga Spessivtzeva he is delighted. He had always admired her performances. To him she was the embodiment of the art she interpreted, fragile, ephemeral, far removed from the ordinary sphere of mortals. The shy woman, so long secluded in her melancholia, responds quickly to this kind friend and the bond between them grows strong.

Now that Olga Spessivtzeva can no longer dance or even be responsible for herself, George Brown devotes his life to taking care of her. They live in Paris quietly, keeping much to themselves. They see no one and make infrequent trips to the theatre or the ballet when Spessivtzeva so desires.

Olga Spessivtzeva becomes quieter now. Her nervous agitation leaves her and she seems more content. The Willis have apparently been defeated and the black moods have vanished with them. But the price she pays for this peace is her youth. Suddenly she has grown old. The enchantingly beautiful dancer has disappeared.

In the meantime war clouds have gathered over Europe and George Brown takes the woman he loves to New York. They resume their secluded life and all appears to be well. Olga Spessivtzeva writes occasional letters to her sister in Russia. The replies contain family news. Her sister has two sons who are now married. Perhaps there will soon be nephews and nieces. Olga's aged mother chides her if too much time elapses between letters.

Then, without warning, the Willis strike again. George Brown dies suddenly of a heart attack and the black moods again take possession of Olga Spessivtzeva. In the middle of a simple conversation with her neighbors she suddenly fancies herself once more a famous ballerina. She claims that she is about to perform in Paris or London or Buenos Aires but that she is surrounded by danger. And again unseen pirates chase her brandishing long knives with which to cut off her legs. Strange odors fill her nostrils. A feeling of numbness begins in her toes and creeps towards her heart. And there is no George Brown to comfort her and drive the Willis away.

Psychiatrists examine her and announce their diagnosis: schizophrenia in an advanced stage. Spessivtzeva is in need of hospitalization and expensive treatment.

George Brown died without leaving a will. The artist who had never been able to manage her personal affairs is now destitute. She is confined to the psychiatric ward at Bellevue Hospital, one of many charity cases.

Perhaps the doctors who treat Olga Spessivtzeva wish to pay tribute to the glory of the past, perhaps they feel kindness for the patient who in her rational moments is so timid, so easy to get along with. In any event they arrange to transfer her to the Hudson River Hospital in Poughkeepsie. That is where she is today. She is fifty-eight years old and still almost unbelievably shy.

Occasionally she enjoys a visit from an old friend, a walk in the garden or an hour spent with a carefully selected book. Sometimes she tries to be useful to the nurses or to help the kitchen staff. But while engaged in these simple tasks the blackness suddenly descends. The white walls fade away to be replaced with a canvas backdrop on which are painted cypresses. Then suddenly from among the trees come pirates waving daggers and a tragically mad Giselle cries out in fear.

The waves still beat against the rockbound coast of Scotland to become the voices of the Willis that sweep . . . wisps of mist . . . across the moors. Three thousand miles across the sea, on another shore, an unhappy victim of these vengeful spectres hears them call. A hospital room has become the tomb of this greatest of all living interpreters of the role of "Giselle". *THE END*

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tribute to this: one is that youngsters of this age usually love music and begin to twirl and dance around the moment they hear the radio (especially now that they see dancing on television). This, of course, leads the parents to believe that the child has a talent for dancing and that something must be done about it at once. (Many parents have the mistaken notion that a dancer must start training at this very early age.) Another contributing factor is the desire to give the pre-school age child an interesting and constructive activity. Still another is the element of introducing the child to a group of other children her own age (often a leading factor where the child does not have many playmates, or is shy). Sometimes it's just that Mamma craves an hour of freedom. Comparatively few parents have immediate professional aspirations for the child. As a teacher I have often wished that as many parents would exhibit the same urgent interest in giving their children dancing lessons when they are older and the benefits are so much greater. However, it is surely true that youngsters in this early age bracket, and on through 6 and 7, can study dancing and certainly gain a great deal thereby. But the danger lies in the wrong kind of training—the pseudo-ballet and "toe dancing".

There are several schools of thought on the subject of what is best for these babies, with the modern dance leaning towards what is called creative dance and others toward Dalcroze. I, myself, as a ballet teacher, believe in what I call pre-ballet, which prepares the child for a later study of ballet by rhythm and coordination exercises and definite steps and movements done to music. These are based on well-loved nursery rhymes and fairy tales which illumine the imagination of the child. (I have written an article on this subject which was published in DANCE Magazine—and I will be happy to furnish any one of you with a copy if you think you will find it useful.) This kind of dancing is of the utmost mental value. It stimulates a love for, and an interest in music and dance; lays a groundwork of physical and mental coordination which remains for life; provides a satisfactory emotional outlet; and is an interesting group activity and good healthy fun. It has little or no physical effect.

All authorities on ballet in every country of the world are unanimous in their agreement that in general the study of academic ballet technique should not be undertaken before eight years of age. There have been a few notable exceptions to this rule among some ballet stars but such exceptions are very rare and only prove the rule. There are two very good reasons for this—one physical, the other psychological. We here today are concerned principally with the physical aspects. We dancing teachers know the power of ballet exercises and we know that if properly executed they are too rigorous for the soft bones of a very young child as they make too great demands on the knees and the feet. If improperly executed they can cause great havoc. Ballet exercises are most scientifically and skillfully planned to produce certain desired results.

These exercises are not the product of any one teacher but are the results of the genius and experience of eight or nine generations of great dancers and teachers. To teach them properly the teacher must know not only how to administer them correctly but also their purpose, their effect on the body, and how to balance and counterbalance them. When properly taught they build a beautiful body and shapely and beautiful limbs with long supple muscles. The bulgy, knotted muscles which so many people think are caused by ballet

Walter E. Owen

Using students of varied grades, Thalia Mara showed the American Council for Child Foot Care how ballet exercises, properly taught, are healthful and therapeutic.

are another unhappy result of poor training. Ballet exercises have a very decided effect upon the foot—they make it strong (they must, for how could the dancer make the enormous demands which she does of her feet if they were not so strengthened) and they make it supple.

Now, orthopedic doctors and podiatrists also give exercises to strengthen the muscles of the feet but in all fairness I must say that ballet exercises are far more effective for one very good reason. The dancer does not exercise only the feet but, since ballet calls for good posture and what we call "body placement", all the muscles of the back and of the legs which interlace with the foot muscles are called into play as antagonistic opponents to each other and it is this use of all these muscles which is so strengthening to the foot. I must also say quite honestly that when I have the problem of a student who is completely flat footed I give her the orthopedic exercises to practice at home in conjunction with her ballet lessons and the results are most gratifying. I have brought here today a young lady who is an example of what I have just been telling you. When she came to me last December her feet were quite flat although she had been studying ballet. After some five months of proper guidance in ballet class and practising the regulation orthopedic exercises at home her feet are already responding very nicely. This method is very effective for youngsters as they enjoy their ballet lessons whereas foot exercises at home or in the doctor's office are dull and boring.

I have also brought with me another youngster to show you what good effects ballet can have when intelligently and carefully administered. This little girl was brought to me at the age of 6½ by her mother who was quite unhappy because the child pronated very badly on both feet. Corrective shoes had done nothing and she was of the opinion that ballet would help. Now here I broke the rule of not accepting a child under 8 for academic classes. I took her into a first year ballet class but watched her with great care, not permitting her to turn her feet out any more than she could do normally and without strain, and allowing only the most elementary exercises. In the past three years she has not been allowed to advance far technically but her feet today are almost completely straight.

Let's come to grips now with this question of toe dancing, which so many people believe constitutes all of ballet. Actually, pointe work is only a part of ballet. It is the ultimate technical attainment for the feminine dancer. It should never be begun until after the technical exercises, which build the proper strength in the back and thighs, have

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Thalia Mara: Dr. Tax

(*continued from page* 57)

been studied for a considerable period of time in soft ballet slippers. The length of time varies with the individual pupil according to many factors such as the shape of the foot, the natural construction of the leg, the weight of the body, and the age. The period may extend anywhere from two years to four years and some children should never be permitted to dance on pointe. No student should be allowed to begin pointe work until she is able to stand with the weight of the body pulled up out of the hips so that the feet do not bear the brunt of the weight and the knees are perfectly straight when the child is standing on what we call the "demi-pointe" or "half-toe"—the ball of the foot. You can readily see that if academic technique is not begun before eight, the correct age for beginning toe work will be sometime after ten or later. I don't have to tell you that the very young child with the soft bones of the foot not yet fully consolidated, should not be allowed to dance around on the tips of her toes with the feet taking the full weight of the body.

Before I begin my technical demonstration I want to say a brief word about the psychological value of good ballet training. The majority of children who study dancing do not do so because of professional aspirations —quite rightly—real talent is always rare and the talented child must have, in addition, enough love for the art to work hard enough and long enough to achieve the technical perfections which a professional career requires. However, almost every child can derive great benefits from the study of this beautiful art. Not only physical benefits, which are many, but mental and psychological benefits. You don't hear of juvenile delinquency among teenagers who study ballet. They have a wonderful emotional outlet in their dancing, they have the inner sense of satisfaction which achievement and progress in this field of endeavor brings, their minds become quick and alert because of the concentration required, their memories trained to be more retentive, their love for the sister arts of music, painting and design stimulated. Yes—and it is equally good for boys, and far from being sissy, as any athelete who has studied ballet can tell you.

For young children who are so called "problem children", shy or over-aggressive, skinny, over-weight, or weakly, the study of ballet can be most helpful. It brings a feeling of belonging to a group and builds self-confidence. teaches the children to work together, builds the body, makes the child more conscious of beauty of posture, and strengthens the weakling to a more vigorous sense of health.

As a ballet teacher I can testify to the great personal satisfaction which is mine as I see a youngster grow into a beautiful adult with a larger sense of beauty and culture due in so great a measure to the ballet lessons in which the child and I have both worked so conscientiously. ***THE END***

Ballet on Discs

M. LURJE

Minkus: DON QUICHOTTE BALLET (Pas de Deux) . . . London 10" 1p LD 9108

Weber: SPECTRE DE LA ROSE BALLET (Invitation to the Waltz) . . . London 10" 1p LD 9108

Minkus composed seventeen ballets, collaborated on the writing of two more and is responsible for the reworking of at least one ballet by another composer. One of the most successful of Minkus' ballets was DON QUIXOTE, a ballet in prologue, 4 acts, 8 scenes, with choreography by Marius Petipa. First produced at the Bolshoi Theatre on Dec. 26, 1869, the ballet was based on Cervantes' famous tale, but was reknown for its exciting divertissements. DON QUIXOTE received its second production, also by the hand of Petipa, at the Marinsky Theatre in St. Petersburg on Nov. 21, 1871 this time in 5 acts, 11 scenes. In 1902 the ballet underwent another revision by A. Gorsky in Moscow. It is still in the repertoire of the Soviet Theatres.

Anna Pavlova toured a version of DON QUIXOTE with choreography by Laurent Novikov, once again to Minkus' music. Although, DON QUIXOTE has never been staged for an American company, one of its famous divertissements, known as 'the Don Quixote (or Don Quichotte) Pas de Deux' has found a welcome place in the repertoires of several American and European companies.

London records has seen fit to record this boisterous, ebullient Pas de Deux—if only they had seen fit to record it in a boisterous, ebullient way there would be no reason to carp, but Anatole Fistoulari's tempi are enough to make even the most stage-bitten ballerina flinch. The performance is lethargic for the most part. When it does wake up there is little or no bite and no suggestion of dance phrasing. However, this is the *only* recording of the Pas de Deux and so I suppose one must take it and offer thanks for its having been recorded at all. The New Symphony Orchestra sounds smooth and full; surface noise is minimal.

The accompanying music to SPECTRE DE LA ROSE is performed competantly enough; sound is good, surface noise is minimal.

Writing about Leon Minkus, born Aloisius Ludwig Minkus, is very much like writing about the 'little man who wasn't there', the only difference being that though few dictionaries have even given him the cognizance of a typographical existence, he was very much 'there' in the shadows its true, but nevertheless a definite part of 19th century ballet. No musician today considers Minkus with anything but contempt, one fact remains, however, and that is that Minkus wrote highly danceable 19th century ballet music—so danceable, in fact, that two of the most outstanding 19th century choreographers, Arthur Saint-Leon and Marius Petipa chose to work with him repeatedly; Petipa, almost continuously for well over eleven years!

Briefly, Minkus was born in Vienna (Gr. Meseritsch) in 1827. He studied violin and composition in Vienna. In 1853 he went to Russia as conductor of the orchestra of Prince Yusoupoff. He was appointed staff ballet composer at the Bolshoi Theatre, Moscow, in 1864. In 1871 Minkus was transferred to St. Petersburg, where he worked until 1886, at which time the position of staff composer was eliminated. Minkus was retired on a small pension, much to his subsequent dissatisfaction. Shortly thereafter he left Russia for his native Austria, where he died in 1890.

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PROGRESSIVE TAP

BY JOHNNY MATTISON

It is the complaint of many tap teachers that the terminology used to describe routines is too ambiguous. We will start with a few common confusions and attempt to clarify them.

For instance: "heel R (right), or L (left)." This expression fails to state whether the action is to be a heel tap, a step on the heel, a heel drop or a heel scuff. In addition it does not tell direction, that is: fwd. (forward), bkwd. (backward), X front or back of opposite ft. (X means crossed), or fwd. or bkwd. to R or L.

Another term which does not explain direction and is therefore bewildering is: "brush R or L" or "brush step R or L". Direction must be indicated.

A "tap" differs from a "step" in that it does not take weight. It is executed on the ball of the foot, except in the case of an accent, when it is written: "tap the flat of R or L ft. in direction required."

A "step" is executed by transferring weight onto the ball of the foot. If an accented step is required it should be written: "step on flat of R or L ft." Neither should "shuffle ball change" be written where an accent is intended. Instead it should be "shuffle step on flat of R, step on flat of L; or shuffle step on flat of R, step L; or shuffle step on flat of R, step on flat of L."

Much confusion arises when the word "toe" is used instead of "toe tap" or "toe step". A "toe tap is executed with the point of the toe and does not take the weight, but stepping on the point of the toe does take the weight.

"Flaps" are usually understood to be in a forward direction, unless a "bk. flap" is intended, and then it should be so stated.

Though the "flap" and the "brush step" are alike in construction, the term "flap" indicates a more rapid movement than "brush step".

Of course, any new movement which necessitates a new term should be fully explained when it is first used.

I hope the above suggestions will not only help you read tap routines, but to write them more clearly yourself.

Errata: In this column of the May issue there was a note of reference to Mr. Mattison's June 1953 article. This was our error. The half note triplet differs in beat value from the quarter note triplet described therein, and is counted as follows: 1A & 2 (1st half note); A & 3 & (2nd half note); A 4 & A (3rd half note). L. J.

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Michelangelo is a Promethean figure in the story of art. His friend Vasari summed up his genius when he described him as ". . . a spirit capable of supreme expression in all the arts, one able to give form to painting, perfection to sculpture and grandeur to architecture. The Almighty Creator graciously endowed this chosen one with an understanding of philosophy and with the grace of poetry."

The son of the mayor of a small town near Florence, Michelangelo spent his earliest infancy near a marble quarry. At 13, he was apprenticed to a famous painter but his passion for sculpture was aroused by the classical figures he saw in the famous Medici Gardens. He was invited to live in the Medici Palace, carving, studying and listening to discussions of famous scholars.

Somber, solitary, proud, independent, blunt and unflattering in speech; steeped in literature; scorning small talk; living in extreme simplicity scorning the luxury his wealth permitted; defying the proud Popes, denouncing tyranny, designing fortifications for the defense of a brief-lived Florentine Republic—his life is a turbulent epoch in itself.

Head of Moses

Day

Pieta

Head of Moses; *detail of Moses; marble; about* 1513-1516; *original in the Church of San Pietro, Rome.*

When Michelangelo was twenty-nine and already famous, Pope Julius II summoned him to Rome to design and execute a magnificent tomb. Michelangelo conceived a grandiose project of some forty figures which was never completed. Moses, the great leader and stern law-giver, was planned as part of this project as a predecessor and symbol of the famous Pope. Titanic majesty, boundless energy, the dignity of the face of leadership —all these are expressed in marble. The rhythmic locks and massive flow of the beard, like the face and figure itself, form an epic of intellectual force. Stendhal, in awesome comment wrote: "Those who have not seen this figure cannot realize the full power of sculpture."

Day; *about* 1526-1536; *marble; original in the Medici Chapel.*

One of the incomparable treasure rooms of the world is in the Medici Chapel in Florence. In this room are seven figures by Michelangelo which have cast a profound spell on the world. Four of these, placed above the remains of Lorenzo and Guiliano de Medici, personify Day, Night, Dawn and Twilight. The majestic form of Day is brooding and expectant. The rough-hewn head looks over the shoulder of a tense, powerful, muscular figure. The swelling muscles of the Olympian body are contrasted with the gaze of the head. The ripple and flow of line in the marble create an epic figure of superhuman majesty.

Pieta; *about* 1548-1555; *marble; original in the Duomo.*

Michelangelo, it is believed, intended this carving for his own tomb. The figure handing down the body of Christ is often accepted as a self-portrait.

Michelangelo, then in his seventies, never completed this group. He deliberately broke it by an overstrong stroke and gave the pieces to his favorite servant, who sold it to a man who commissioned another sculptor to finish it.

Vasari points out that it was uncompleted because Michelangelo had become super-critical of his work: ". . . his criticism of his work was so severe that nothing he did satisfied him. For this reason . . . there are few finished works by him from his late period."

In spite of details not done by him, this is a breath-taking work. The smoothness of the Pieta of some sixty years before is replaced by expressively rough texture, the earlier grace by profound drama and the detail by broad and condensed form. The distance between the early and late Pieta is the distance from supreme skill to an inner profundity of expression which scorns all but transcendent human drama.

(over)

Paintings: The Sistine Ceiling

The greatest single-handed project in the history of painting is Michelangelo's fresco on the ceiling of the Chapel of Pope Sixtus IV. Primarily a sculptor (he also designed the dome and Cupola of St. Peter's Cathedral) Michelangelo accepted this commission from Pope Julius II reluctantly. At the age of thirty-four he set to work peopling the 10,000 square feet ceiling, some 68 feet above the floor, with over 340 huge figures. For four years the sculptor lay on his back on a scaffolding, pouring out in paint the origins of man and of the world.

The fresco exalts the human form as none has ever done before or after. It is a tidal wave of man striving, of creation and catastrophe, composed with Spartan simplicity (for the artist scorned the Pope's advice to embellish the figures of Prophets and Apostles with gold ornaments). When the ceiling was finally unveiled it shocked the petty and conventional while it inspired and stunned the profound.

Some thirty years later, on a wall of the same chapel, Michelangelo painted 200 turbulent figures in a seething Last Judgment.

Detail: The Great Flood; 1508-1509; *original in the Sistine Chapel, Vatican, Rome.*

The compact grouping of forms of the enwinding arms and encircling frame of the mantle express the protective defiance of a mother seeking to save her child from the Flood.

Detail: "God Dividing the Waters from the Earth"; 1511; *original in the Sistine Chapel, Vatican, Rome.*

God, as an epic, majestic figure, the embodiment of effortless power, moves lightly through space with a commanding gesture. The surging movement is enhanced by the force and tension of the outspread arms and the circular rhythms of the enfolding robe.

Detail: Adam, from The Creation of Man; 1511; *original in the Sistine Chapel, Vatican, Rome.*

Michelangelo painted this figure of Adam in three days; and in all painting, no male nude possesses such grandeur, vitality and suppleness. Here Michelangelo surpasses the Greek Athletes and the Adam of Masaccio with his profound knowledge of anatomy and in articulating emotional expressiveness. Through the device of distorting a small head, in contrast to the huge shoulders and a godlike torso, the artist intensifies the image of recumbent, massive power about to awaken.

(to be continued)

The Great Flood

Adam, from The Creation of Man

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Matt Mattox

(*continued from page* 38)

also worked regularly at the Fox studios.

Mattox did a fine bit of work in the Charleston number of Fox's "The I Don't Care Girl". Word trickled back to New York dancers that Jack Cole's dances were excellent and worth seeing, but the picture was so bad that no-one ever managed to find out where it was playing.

Matt danced in the corps of "Gentlemen Prefer Blondes", also Cole-choreographed. "That was brutal work," he says, "I used to come to the studio an hour early every day for a warm-up, just so that I could do what was expected of me during the dancing. Constant plies in second position, terrifically athletic dancing; after it was all over the backs of my thighs and legs were so sore that it was ten days before I could move comfortably." In the film he was there, in the background, out-of-focus, of course, but he worked hard and was well paid. And so for picture after picture.

Matt has been in a succession of theatrical shows as well as in the movies. He was in Australia with "Oklahoma" for almost three years, dancing Curly besides staging the de Mille dances for the company. And he has appeared for very brief periods on Broadway in "Are. You With It?", "Three Wishes for Jamie", and the ill-fated "Park Avenue". He is a favorite of the audiences of Edwin Lester's West Coast productions, in which he has been featured in "Louisiana Purchase", "Magdalena", and "Song of Norway".

In spite of the fact that ballet is his first love, Matt Mattox feels that for what he is as a performer he must thank Jack Cole, from whom he received his modern and jazz training. "In the several years that I've worked with him, he has impressed me indelibly with the absolute necessity for work, discipline, and never letting down." Jack Cole will take one phrase and do the movement over and over and over again. It must be crisp and decisive and exactly on time, no matter what the dance is, or where it is to be done. After months of such discipline at rehearsals, when he gets in front of the camera or on the stage, the dancer finds himself at a pitch of tension that gives the movement real impact. Some dancers slack off when the choreographer isn't around. "But," says Matt, "if you're a good dancer, you can't."

Matt Mattox can't. Of the exciting new American genre emerging from the West Coast, he should be the next to make "big time".

THE END

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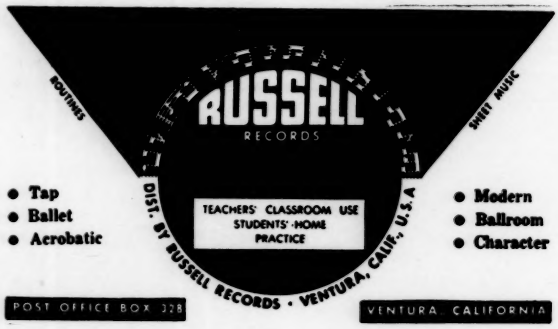

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"?" Consultation Corner

CONDUCTED BY TONI HOLMSTOCK

In this issue, and with this column, we introduce a new DANCE Magazine feature. Consultation Corner will be conducted by Toni Holmstock, well-known author of the highly valued series, now in booklet form, called "Studio Management". Readers are invited to send questions of general interest pertaining to dance students and schools, directly to Miss Holmstock, DANCE Magazine, 231 West 58 St., N. Y. 19, N. Y.

LYDIA JOEL

Dear Editor:

I had an active dance school for years before my marriage . . . more recently I taught three eight-year-old girls in my home . . . Joanne was my most promising student.

My husband and I were recently transferred to the West Coast and Joanne has been enrolled in another school, a much larger one. Her mother has written to me, telling me in detail of the child's difficulty in adjusting to the new school. . . .

Maybe you can help us, the teachers, as well as all the Joannes who are faced with the huge problem of changing loyalties and a new type of instruction. It is a difficulty seldom dealt with.

Sincerely,
Mrs. R.L.H.,
San Mateo, Calif.

Dear Mrs. R.L.H.:

The transition for a child from one teacher to another, whether in dancing school or in grammar school is not a simple matter. Too many parents ignore the problem, making the mistake of thinking that adjustment will be automatic and natural since the change is inevitable. Frequently the dance teacher feels she has either no time to consider the problem, or worse yet, no interest. As we have stated before, we believe the dance teacher has an obligation to the student which is both moral and psychological. She cannot evade it in this instance. But she cannot be expected to take the entire responsibility, either. The parent must help.

To the young child, change in itself is frightening. Psychologically it is a threat to the new-found sense of security in the home. The child who has had the experience of a change in grammar school usually has less

difficulty in dance school (and vice versa) but many children have their first experience in the dance school and they confront a bewildering new concept with which they need help and assurance.

When the change is within the school itself and the child is to be confronted with a new teacher, it is the responsibility of the teacher to prepare the class. Some explanation is due the children. When the change is from one school to another or in instances where it is not only a school but a community change as well, the parent must set the groundwork for the change.

The child's interest in the dance class itself must be established. It helps greatly if the parent can give a basic understanding of what people can offer to one another, through their individual experience and knowledge—a sense of sharing. Important, too, is the fact that the child must have the feeling that the change is also one of his own choice—no feeling must enter of an arbitrary decision on the part of the parent alone.

The first visit to the new school should be in the nature of a social one. The teacher should be alerted to a new student's arrival. The introductions should be on a formal level. The teacher's name and the child's full name should be exchanged. The teacher should explain in a simple manner that teaching methods vary and some time may elapse before the new student adjusts to the new teacher. (No teacher should ever permit herself to criticize another teacher before a child.)

The child's confidence in himself must be maintained and nurtured. Depending on the situation, the child is either invited to join the class or to observe the class. He should never be forced—the choice should rest with the child. If the child joins the class, he should be introduced to the class as a whole and the children nearest him, if at the barre, to right and left. At the end of the class the teacher should take time to inquire of the new student how he felt, and should give general encouragement and specific criticism.

Should the new student elect (through shyness or lack of confidence) to observe a class, the teacher should accept this graciously and at some point during the hour repeat the invitation to join the class and be prepared to accept a refusal without further coaxing. After the class is over the teacher should ask the child how he liked the class and assure him that he is welcome to come again and watch.

This creates confidence and gives the child the feeling of being a free agent, which is so necessary to his ego. It may be his first experience in making a decision on his own in an area where he expected little consideration as an individual. Parents may not take kindly to paying for a class in which the child does not participate. In some instances, however, the school will establish a policy of non-payment for such visits—a worth-while investment.

Another stumbling block for the new student is the critical eye of observers, such as parents. Although we are definitely against allowing parents to observe all classes, there are some who do not agree with us. In such cases, the teacher must, at least, take care of the initial introductions properly, so that even the most insensitive "established" mother will take the proper cue and withhold open criticism of the new child.

Where parents are not permitted to observe classes, the very young or new student should be allowed to make the choice as to whether or not his parent should observe a new class with him the first time. Frequently it is easier for the reluctant, new student to make the adjustment to new surroundings if the parent is at his side. The parent in this case, should not push the issue, but discuss encouragingly the desirability of the child's joining the class, after they leave the school.

Although the dance student may not be anxious to work towards a professional career, his interest in the dance class can be stimulated and developed in spite of the fact that he neither understands nor is interested in the cultural aspects of his education. Dance class should be fun, even though surrounded by rules, regulations and discipline. Unless the teacher and parent keep this in mind dance class can become a bitter ordeal in spite of a child's interest and desire to dance.

Too often there is a tense atmosphere surrounding the entrance of a new student, which either frightens the child or gives him the opportunity of stubborn resistance to the will of the adults involved. The teacher's consideration and courtesy extended to the child pays off both in the class and the home. Respect of his individuality will stimulate the child to give his cooperation.

Children are not objects to be pushed about by adults, but delicate, sensitive humans to be considered and guided, firmly though gently.

THE END

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Reviews

(*continued from page* 51)

Bachianas Braseiras by soprano Gloria Davey.

Richard Englund's "Companion of Angels" (Delius) was a somewhat high minded pictorialization of William Blake, his wife, and his visions. While the work showed a nice sense of formal structure, it lacked the human insight that would have made Blake (Jack Monts) and his wife (Zebra Nevins) really come alive.

Nina Caiserman's "When the Bough Breaks" (Joseph Liebling) was ample proof that nobility of purpose and seriousness of performance are not enough to lift a choreographic mediocrity into the realm of artistic expression.

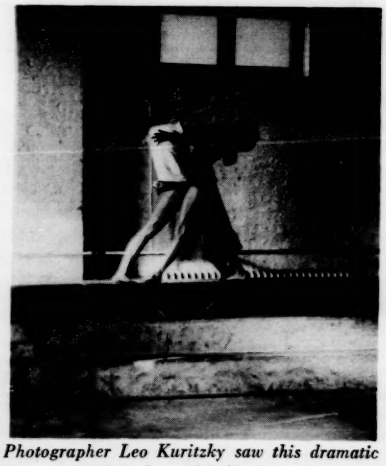
Charles Weidman Theatre Dance Company
April 25, 1954
92nd Street "Y"

Charles Weidman has brought forth two new comic works. But he has not yet molded them into valid theatre form. At present, his two featured premieres, James Thurber's "The War Between Men and Women" and Aristophanes' "Lysistrata," are an undisciplined mélange of deeply intuitive comic timing and fuzzy improvisation.

Part of their sloppiness comes from a simple lack of choreographic discipline. But part comes, too, from a confusion of viewpoint.

In both works Mr. Weidman is concerned with the plight of the weak male in a matriarchal society. In both works he plays that male. When his viewpoint is sympathetic toward the male, the works assume depth and stature. But when he seems to be mocking the milquetoast male, the choreography suddenly loses conviction.

For example, he succeeded most admirably in the second scene of "The War Between Men and Women." As the henpecked husband, he sat alone in his living room and wished that his lot were different—that he didn't have



Photographer Leo Kuritzky saw this dramatic moment in the rehearsal hall where dance students of Juilliard prepared for the May 5th revival of Doris Humphrey's "With My Red Fires." Above: Jan Feder and Jerry Kurland as the Young Lovers.

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to make a stand against his wife. With the strains of the Tschaikovsky "Romeo and Juliet" music soaring in the background, his gentle fading gestures and the dejected slump of his tall body were a touching picture of the eternal "little man."

The work came alive again during the scene in which the women trained for battle with the males. With a kind of dogged gaucheness, they presented arms, squeezed through barbed wire, and behaved generally as though they had been tied into sacks and told to fly.

For the rest, Mr. Weidman did not really trouble to capture Thurber's humor in dance or pantomimic language.

In "Lysistrata" there were moments of high humor as the women tried to conquer their desire to sneak off with their men. But the central relationship between Mr. Weidman as the timid Kinesias and Nadine Gae as the luscious Myrrhina was embarrassing.

Mr. Weidman also devised a multi-sectioned solo called "Saudades" (Milhaud) for Nadine Gae. It turned out to be a series of playful prop manipulations whose choreographic slightness was offset by the exuberance of Miss Gae's dancing—an exuberance that does, however, border on the slick.

Mr. Weidman's latest company is a group of enthusiastic semi-professionals led by Lila Lewis, who displayed hitherto untapped dramatic and comic resources. Piano accompaniments were supplied by Gunther Sprecher.

The Ballet Theatre Workshop
April 27, 1954
92nd Street "Y"

One of the most enduring aspects of Balanchine's absolute choreography is the close stylistic relationship between the dance and the music—so close that when one hears the music, one can immediately envisage the ballet.

Few of the choreographers emerging from the Balanchine orbit have been able to achieve this kind of integration in their absolute ballets. For example, the two works that William Dollar presented on this program were performed to Chopin and Mendelssohn. But almost any piece of Romantic music could have been substituted. For Mr. Dollar lacked a specific viewpoint about his music. And so he was not motivated toward being adventuresome about his dance patterns.

He did, however, keep his dancers flowing easily and graciously about the stage. And he offered them a generous showcase for their talents. Outstanding among them were Yvonne Patterson and two promising newcomers, Victor Duntiere and Paula Tennyson.

William Dollar also choreographed a pas de deux called "The Leaf and the Wind" (Paul Ramsier) for Marlene Dell and Don Farnworth. It was a series of acrobatic, vaudeville-type variations to which both young dancers brought an amazing measure of spontaneity. Miss Dell reminded one of the old time adagio dancer—compact, strong, over-extended, and with an almost childlike fearlessness as Mr. Farnworth energetically tossed her about.

(*continued on page* 71)

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(*continued from page 69*)

Costumes, music, dancing, and choreography were the contributions of Hubert Farrington for "Out of Eden." And the multiple contribution did give the work a unified style. Unfortunately, the style was that of the early Twentieth Century—a plushy post-Romanticism with male dancers (Arthur Mitchell and Mr. Farrington) portraying satin-bodiced desert dahlias in pursuit of a strelitzier (Yvonne Patterson).

Robert Joffrey's "Umpateedle" (John Strauss), repeated from last season, is a charming first work whose principal virtue lies in its perfect suitability for very young dancers like those Mr. Joffrey has at his disposal at the High School of Performing Arts. Within the confines of balletic movement, Mr. Joffrey gives his dancers little jazz patterns that are lively and yet convey the well bred quality of adolescents at a social dancing academy.

Zinaida and Nikolai Lashkan and Company
April 29, 1954
Carnegie Recital Hall

"Taste" is one of the most elusive of theatrical elements to define. But without the sense of fitness that it implies, even the most colorful dance material loses its impact.

Zinaida and Nikolai Lashkan have interesting dances. They specialize in various types of Russian folk dance—some of it done purely as dance, some of it woven into little stories. They perform these works with gusto, and in Nikolai's case, technical assurance.

But they surround themselves with tasteless elements. Their traditional music was hacked out by a three-piece "we play at weddings" ensemble, when recordings of authentic music would have been more in keeping.

They featured an appallingly trained "company" of four girls. The lighting was monochromatic. And the costumes designed by Zinaida had a slightly old-fashioned look—as though they had been drawn from the Bakst-Benois period of dance design.

In a sense it is a tribute to the two dancers that despite these hampering elements, they managed to make an impression of warmth and vivacity.

The New York Ballet Club
Fourth Annual Choreographers' Night
May 2, 1954
Central High School of Needle Trades

With the noblest of intentions, the New York Ballet Club has, for the past four seasons, been sponsoring a program of neo-professional ballet choreography. Intended as a showcase for new talent, the programs have turned out to be somewhat of an ordeal. The current one was no exception.

It consisted of two repeat works and four new ones. The repeats were Hubert Farrington's "Out of Eden" (reviewed in connection with the Ballet Theatre Workshop of April 27) and Dick Andros' "Le Masque Ensorcelé" a musically insensitive game of dress-up.

Most promising of the new works was Louis Johnson's "Kindergarten" (Britten-Rossini). Around the stock situation of the teacher, the naughty child, and the playful kindergarteners, Mr. Johnson wove a series of buoyant variations. What we liked most about his dance designs were their lack of self-consciousness. Mr. Johnson has already learned for himself that ballet technique is not an end, but an efficient means to an end. In each of the little dances he has choreographed during his brief career, there has been an attempt to say something and to set a style for saying it.

The work was performed with simplicity and an abundance of energy by Mr. Johnson, Beatrice Tompkins, Diana Banks, Lee Becker, George Liker and Margaret Newman.

Like many inexperienced choreographers, Nina Youshkevitch seriously violated the music she used for her "Fantasia" (Cesar Franck) merely by ignoring its style and structure. And so the work turned out to be an endless wandering through lifts and jetés and leapfrog patterns performed by dancers who were not technically ready for the theatrical demands made upon them.

Helene Platova's "Firebird Pas de Deux" (Stravinsky) was a workmanlike excursion into an already over-populated area. It was competently performed by Robert Pagent and Nadine Revene.

Alexandra Warenik's "Three Dementia" (Weber) invented a little story about a husband who loved his movie camera more than his wife. If Miss Warenik had found a way of expressing her story in terms of dance language, instead of letting it wash out into literal pantomime, she might have come up with an amusing sketch in a popular vein. As it was, there were more costumes than dance ideas.

Bill Hooks Dance Company
May 2, 1954
Henry Street Playhouse

Three young choreographers, Bill Hooks, Marvin Gordon, and Audrey Golub, joined forces for a lively program of concert dance—one that was given homogeneity by their sharing a single company

Miss Golub contributed two solos, "Innocent Dreamer" (Bartok) and "John Henry". The former, with its sudden drops in tension and its back arches to the floor, became somewhat involved in movement for its own sake. But it did project an interesting idea—the varying kinesthetic sensations in dreaming. "John Henry," on the other hand, really succeeded in blending emotional content and movement. Beginning and ending with a piston-like action of the arms, the dance had a feeling of measured strength that grew directly from the words of the folk song used as accompaniment, yet had a structural integrity of its own.

The use of words was an ever-present element in Mr. Hooks' works. While the result was often theatrically effective, there was a tendency to create large scoops of generalized movement

(*continued on page 72*)

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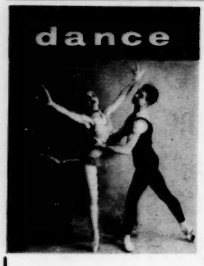

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DANCE Magazine **231 W. 58 St.** **New York 19**

(continued from page 71)

that depended upon the words for specificity of meaning. This was especially true in the group portions of his new work, "Blues Cycle," a series of dances based on blues tunes.

Most effective was "Blues Religioso," a solo performed with sensitive restraint by Mr. Hooks. Also imaginative were a trio, "Remembering Blues," for Claire Williams, Bobbie Chifos, and Gloria Chavlis in which the simple act of removing one of the girls' shoes became the theme for the ensuing "Tipsy Blues."

Of his two older works, we still find Mr. Hooks' "Irish Songs" (Beethoven), with its circular patterns and light touches of sentiment, the most promising. It would be interesting to see him follow its pure lyric bent in a new work, rather than turning again to the prop of words.

Marvin Gordon, too, was at his most effective when there were words to help—as in his group piece, "Once Upon a Day" (Prokofieff-Bloch) to words by E. E. Cummings. With Karl Heinrich's innocent-sounding reading to set the mood, Mr. Gordon created an atmosphere of wonderment in which children played.

Some of the atmosphere of childlike naiveté also permeated Mr. Gordon's "Strolling Players," a trio performed to enchanting 13th Century music. But here there was also a tendancy to wander choreographically once he had set the pattern of the strutting, instrument playing participants (Bobbie Chifos, Gloria Chavlis, and Mr. Gordon). More attention to the musical structure might have kept his choreography in line.

There is nothing quite so subtle as creating dance humor out of human frailties. Mr. Gordon attempted to do so in "Steigian Study" (Peter Kaliski). But his timid male and autoerotic female did not come alive because they were not built upon real human insight.

Stephan, N.Y.C.

Bobbie Chifos, Gloria Chavlis and Marvin Gordon of the Bill Hooks Co. in "Blues Cycle", premiered at a May 2 concert, and scheduled for repeat on the gala Summer Dance Festival at the 92 St. Y.M. & Y.W.H.A., July 6-11.

Principal among the accompanists were pianist-singer, Ruth Loren and guitarist-singer Wolf Bernard—with Mr. Bernard particularly versatile.

Emily Frankel & Mark Ryder
92nd St. "Y"
April 26, 1954

Reviewed by Norma Stahl

A recital by two performers, one male, the other female, will—dance being the physical thing it is—often resolve itself into a kind of testament about the male-female relationship. In one sense, Miss Frankel and Mr. Ryder exploit this relationship for all it is worth. They are young, attractive, and many of their duets are about love.

It may be the thwarted love of "And Jacob Loved Rachel," or passion mixed with anxiety, as in "Biography of Fear," splashed with red and danced to the accompaniment of air raid sirens and jazz, or the irony of "Rejoice, O Maiden," with Mr. Ryder as the traditional personification of the lover, Death, who waits to carry off the maiden.

Yet, in another sense, a limit to ingenious exploitation is set by the dancers themselves. So far as style and stage personality are concerned, one could hardly imagine two dancers more dissimilar. Mr. Ryder, for all his noble proportions, is not the strongest of dancers. There is a tenderness, an ingenuousness in his performing that might be very appealing in its proper context. But next to Miss Frankel, who has a body like a whiplash, and a crackling temperament to match, Mr. Ryder fades somewhat into the background.

This disparity was put to comic use in the new "Play in Four Times," composed to a medley of contemporary American music. The much-satirized American sports hero is involved, in four phases of his life, with the female of the species: first with his mother, next his girl friends, next his bride, and finally his child. Miss Frankel, clad in pink tights and appropriate trimmings, dances the roles in which she successively adores, vamps, henpecks and outwits the trusting hero. Unfortunately, the pantomime upon which the dance relies is of an obvious kind, and the satire is too broad to be incisive. One wonders, above all, at the selection of a theme already so thoroughly exploited elsewhere.

"Whirligig," a suite of imaginary folk dances from imaginary lands, was the second new work of the program. It is a pleasant divertissement which has some amusing paraphrases of folk dance idiom with, of course, a great deal of the robust flirting that belongs to all folk dance. An ebullience comes through in these little dances, suggesting that while this ingenious pair may not yet be ready to create social satire or deep tragedy, they do have a gift for lightheartedness and the well-turned dance phrase.

Other works presented were the excellent little studies called "Haunted Moments," in which sounds goad the dancers' bodies into tortured reflexes; "Duet," and "The Ballad of the False Lady." *THE END*

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Hollywood Commentary

BY TED HOOK

MOTION PICTURES

Over on the Metro lot "Athena", "Jupiter's Darling" and "So Deep In My Heart" are scheduled in the musical department—the beginning of a series of unannounced films slated to go before the cameras by early July . . **Eugene Loring** has finished his lavish "It-Girl" number, featuring **Ann Miller.** The same film marks the return of **George Murphy** in a dance sequence with Esther Williams and **Dee Turnell** who gets her big chance in two solos . . . Finnish ballerina **Taina Elg** (under contract to M.G.M.) is to make her official screen debut in a non-dancing role for the religious epic "The Prodigal", in which she portrays a young slave girl who loves a deaf mute. Miss Elg, however, couldn't resist dancing, so she has requested, and been granted, permission to work with **Roland Petit, Leslie Caron** and **Claire Sombert** in "The Glass Slipper". The conditions are that she work "chorus" and receive no screen credit . . .

Robert Alton is busy choreographing "No Business Like Show Business", the picture that took so long to get rolling; Marilyn Monroe is featured in a sequence with **George Chakiris, John Bracia, Pepe de Chaza, Ricky Gonzales.** Dancers around

Claudine Barbini, member of Petit's Ballets de Paris, and currently in Hollywood with that company, at work in "The Glass Slipper", has been notified that the Dance Critic's Circle of Paris has named her as winner of the René Blum prize for 1954.

town are looking forward to a "big" call on this film . . . **Robert Sydney** is at work on "The Conquerors" for R.K.O. where Susan Hayward and 21 female dancers will do a slave sequence . . . **Richard Barstow** puts Judy Garland's "A Star is Born" before the Technicolor Cinemascope cameras for two additional production numbers; the first involves Judy and 15 male hoofers, but no details from Warners concerning the finale . . . The Hecht-Lancaster production company is going all out for dance: **Archie Savage** has been signed to choreograph "The Apache Love"; he is currently setting the fiesta scenes for "Vera-Cruz" with **Queti Clavigo** and her Sevilliana company.

DANCE THEATRE

Los Angeles dance enthusiasts were given a unique treat with the local appearance of the famous **Azuma Kabuki Dancers.**

Impresario Paul Gregory will present **Marge and Gower Champion** on B'way this fall in a package revue titled "The Champions'" . . . **Matt Mattox** receiving rave notices for his "Sword Dance" in Edwin Lester's "Brigadoon", the Civic Light Opera musical which also features **Christy Peters** and **Arun Evans** . . . The Wilshire Ebell Theatre was the scene of a Latin program presented by **Knarig Andonian** . . . **Lotte Goslar** has contracted **Bill Buck** and **John MacDonald** as partners to work in her new revue at the Turnabout Theatre where she stars in "Human Relations", "Conversation with an Ant" (solo) and "Hunting Ballet". She will also dance at Jacob's Pillow Aug. 27 & 28 by special arrangement with Ethnic Dance Theatre . . . **Karoun Tootikian** of the Ruth St. Denis Studio presented **Jean Leon Destine** in a 3 day master course . . . **Robert Thorson** was choreographer of the Guild Opera Co.'s "The Bartered Bride"; dancers included **Helen Bobinina, Marketa Kimbrell, Jan Pojunis** and **Suzanne Marcelle** . . . This season's Ojai Festival will feature the choreographic efforts of **David Lichine** who has just completed choreography to the Bach Suite in B Minor for Flute and Strings; his wife **Tatiana Riabouchinska** will be guest artist.

TED BITS

Agnes de Mille begins rehearsals for the film version of "Oklahoma!" on the Metro lot; **Gene Nelson** and **Debbie Reynolds** are testing for top roles . . . **Donald O'Connor** and **Sid Miller** plan to film the life of Van and Schenck, famous vaudevillians . . . **Moira Shearer** currently before the cameras in England for her new Technicolor film, "The Man Who Loves Redheads" . . . **Mitzi Gaynor** all set to do a nightclub tour and possibly a B'way musical come fall . . . **Gene Kelly** and **Stanley Donen** will team for the third time as director-choreographer duo when Metro rolls in "Fair Weather" by Betty Comden and Adolph Green . . . **Marion Nelson** signed as regular choreographer for the "Red Skelton Show" on TV.

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(*continued from page 4*)

large cast headed by **Patrick Cummings** and **Mary Stalker.** Most interesting was the closing divertissement that included duos by Page and Stone, solos by Camryn and colorful numbers by the group. New was "The Dancing Lesson" a humorous item out of Miss Page's planned ballet based on "The Barber of Seville."

The two week Chicago engagement of **Ballet Theatre** brought out the uncontroversial fact that the company is strong and attractive. **Youskevitch** has long been first male ballet dancer of the western world. After a fortnight of dazzling technique, and playing the gamut of drama in tragedy and comedy it is generally agreed that **Alicia Alonzo** is the first lady of ballet. Her Giselle brought as tumultous an ovation as this town has seen . . . **Melissa Hayden** and **John Kriza** worked at top pitch and **Eric Braun** proved himself the highest jumper in the profession. **Lupe Serrano** is hitting audiences as something special and in her individual way **Ruth Ann Koesun** makes roles fit her to a T. **Barbara Loyd, Scott Douglas, Job Sanders, Liane Plane, Roy Fitzell** are a strong second line of principals and there are more coming up. Though final signatures have not been affixed at this writing, it looks like a South American tour for the company in June . . . There is a definite booking for Ballet Theatre in Ravinia, the summer music park near Chicago. Whether that will be in June or August depends on the South American tour.

Ballet Guild of Chicago and **Capezio** gave a cocktail party for Ballet Theatre April 25, charming off stage as on. Among the glamour guests was balletomane Charlton Heston. Other well knowns included Robert Lindgren, Sonia Taanila, Ted Nelson, Ruth Page and Mrs. Kriza, Johnny's gracious and popular mother.

The University of Illinois' physical education department presented a program of modern dance by Orchesis and alumni on May 14. **Flo Lazar** is director of the Chicago branch of the University's Orchesis.

Ann Barzel

DIRECT FROM PARIS . . .

Certainly the greatest disappointment of the dance season here was the last-minute cancellation of the **Soviet Ballet's** promised engagement at the Paris Opera (see p. 18). One Paris newspaper, a Sunday weekly which hoped to scoop its week-day rivals which would not appear until the next day, is blushing for jumping the gun and formally reviewing the invisible visitors. After informing its readers that it was unnecessary to list the celebrities who attended the premiere, as Tout-Paris was present, its account soared into ecstatic praise, comparing the evening to the night Diaghilev introduced his company to the Western world at the Chatelet Theatre in 1909.

Alicia Markova came to Paris late in April with **Milorad Miskovitch** for two special duo performances at the **Theatre** du Palais de Chaillot. The program was composed of a selection of dances from "Les Sylphides," an 1830 bolero, "**L'Apres-Midi d'un Faun,**" "**La Mort du Cygne**" and the grand pas de deux from "Casse-Noisette." Markova's lovely interpretation of "Mort du Cygne" drew favorable critical comparison with Pavlova's, **Miskovitch's** Faun was praised and the big theatre was packed.

Diaghilev, it is said, enjoyed being astonished and several critics have suggested that the "Hommage a Diaghilev" evening offered by the Paris Opera Ballet would have astonished him. **Yvette Chauvire** delighted everyone in "Spectre de la Rose," but **Andreani,** it was felt was hampered by the new decor from which the famous open window was missing. Some of the ballet's lyrical romanticism was lost in this new staging which transformed it into an acrobatic exhibition. The new **Serge Lifar** choreography for "L'Oiseau de Feu," which now enters into the opera ballet's repertory, also stirred controversy, but Lifar's Kastchei, **Christiane Vaussard's** Princess, **Nina Vyroubova's** Fire-Bird, **Youly Algaroff's** Prince Ivan and the stunning settings of **Georges Wakhevitch** lent the evening an exotic magic. The program concluded with "Danses polovtsiennes" from "Prince Igor" which retained the Fokine choreography, a turbulent, eye-filling spectacle with **Michel Renault** dancing the warrior chieftain.

Martha Graham and Co., making their debut at the Theatre des Champs-Elysees where another revolutionary American, Isadora Duncan, had once danced, evoked much critical disharmony. There were those who found in her work a new language of expression, an artistic revelation, and there were those who scorned it as the dead-end of modern dancing. Her initial program—"Chant Ardent," "Errand into the Maze" and "Letter to the World" —was the only one reviewed, though Miss Graham introduced "Dark Meadow," "Diversion of Angels," "Deaths and Entrances," "Canticle for Innocent Comedians," "Night Journey" and "Appalachian Spring" in subsequent programs. Her visit here accomplished its mission in rousing great interest and it is to be hoped that she will return for additional performances when she completes her tour of Italy and Scandinavia.

Thomas Quinn Curtiss

LONDON DATELINES

Interest in London ran high before the opening performance of the **Moscow State Dance Company,** "Beryozka" at the Stoll Theatre in London on 28th April. Everyone imagined that this troupe of women dancers would perform the sort of Russian folk dances we have glimpsed in films with, perhaps, some slight editing for the theatre. In fact the programme was like nothing we have ever seen before. The dances had a traditional basis but were performed by professionals, directed by **Nadezhda Nadezhdina** who also arranged the choreography of the dances. In precision and drilling the women outrivalled Radio City's Rockettes; they glided over the stage in long skirts which completely obscured their feet and gave the impression of moving effortlessly on ice. They wove patterns and glided in and out of circles and other simple formations with a nonchalance that was at once disarming and astonishing. The actual dance movements were limited in number and the programme as a whole was perhaps a little monotonous (particularly the accordion accompaniment) but the opening "Beryozka" a fantasy on the folk-song The Little Birch Tree; "The Chain"; a "Northern Dance" which reminded one of the Nursemaids in "Petrouchka"; a giddy "Merry-Go-Round"; and a most lovely formal "Swan Dance" were intensely enjoyable. The attractive, unsophisticated young women seemed to derive as much pleasure from their dancing as did the enormous audiences. Inevitably the season attracted a great deal of the wrong sort of political publicity and the Dean of Canterbury, Dr. Hewlett Johnson, was prominent in the first night audience which also included the Soviet Ambassador. The genuine interest aroused among dance lovers was sufficient, however, for the London Times to devote a leading article to welcoming the dancers and expressing a strong hope that the visit would be but the first of many from Soviet dance companies.

At Covent Garden on 7th May the **Sadler's Wells Ballet** celebrated the 275th performance of Ninette de Valois' ballet "Checkmate" by inviting the composer Sir Arthur Bliss, Master of the Queen's Musick, to conduct his music. It was the first time he had ever done so and he gave the audience a new insight into the dramatic power and beauty of the score. The role of the Black Queen, created by June Brae when the ballet was given at the Paris Exhibition in 1937, was magnificently interpreted by **Julia Farron. Svetlana Beriosova's** first performance in "Sylvia" in London received a warm and encouraging press; she is to dance Aurora in "The Sleeping Beauty" for the first time on 1st June.

Rowena Jackson, New Zealand born ballerina of the Sadler's Wells Ballet and **Bryan Ashbridge,** also from New Zealand, will fly to Auckland on 12th May for a holiday and also to take part in the Annual Festival of Arts, dancing "Le Lac des Cygnes" (Act II) and "Les Sylphides" in addition to some classical pas de deux.

Ballet Rambert will be at Sadler's Wells Theatre for two weeks from 14th June. They will open with "Giselle" **(Beryl Goldwyn** and **Alexander Bennett)** and hope to present several new works. Some of Madame Ram-

bert's private collection of dance films will be shown during a special season of Ballet on Film being arranged by the National Film Theatre. *Mary Clarke*

CANADIAN DATELINE

A Canadian exclusive occurs once in a while, even in the dance world. Last season it was the visit of Dolin's Festival Ballet, this season it was the visit of two Soviet dancers. The unique Canadian Ballet Festival also continues in its 6th season (reviewed in full in the July issue).

The dancers were part of a delegation of 6 artists from the U.S.S.R. Their visit was not without its complications. In some cities a hall could not be procured for love or rubles, and in general little attention was given to the event, beyond the typical news interviews in back pages of newspapers pointing out that the dancers didn't have much luggage with them, that the artists didn't look glamorous and the like. It was in the theatre and music pages that the visit got its rightful attention with honours going chiefly to Leonid Kogan, a young violin virtuoso of the grand manner.

Ballerina **Sophia Golovkina,** soloist of the Bolshoi Theatre and Honoured Artist of the Russian Republic of the U.S.S.R. is a reported 39 year old. With partner **Leonid Zhdanov** she did standard pas de deux in a style that many would term "old hat." However it is doubtful how much judgment can be made of concert platform appearances of this type, out of context and with a single piano as accompaniment. The technique and projection of the dancers, their authority and confidence were all very evident. Also prominent, though, was the faded air of old school mannerisms and a certain athletic quality. It was an interesting experience all around, with such things seen as the "Don Quixote" pas de deux, a Lois Fuller type of number in flowing draperies, and a pas de deux in classical form but done in Ukrainian peasant costumes with folk steps and attitudes. The manager of the Bolshoi was also on hand and through an interpreter expressed the hope that other Canadian-Soviet exchanges would take place. About a dozen appearances were made in all parts of Canada without incident and all concerts were well attended. The repeat performance in Toronto drew a capacity crowd of some 10,000 to Varsity Arena. *Francis Coleman*

LATIN AMERICA REPORT

Argentine: The Teatro Colón has presented a reprise of **Tatiana Gsovsky's** "Chess" and guest-choreographer **Heinz Rosen** has begun rehearsals for his "La Dame a la Licorne" with music by Chailly.

Vassili Lambrinos has been named television choreographer for two programs: "Dance School" and "The Land of Terpsichore". *Fernando Emery*

Brazil: Ana Ricardo danced at the inauguration festivities of Sao Paulo's 4th Centennary.—**Nina Verchinina** (who has left the University of Cuyo Ballet in Argentina) has arrived in Rio to take charge of the presentation of dances at the Hotel Copacabana grillroom. *S.W.*

Cuba: On Friday, April 9th, **Ballet Alicia Alonzo** presented an interesting version of "Giselle", including the original devices of Giselle as a Willi flying across the stage, mime scenes and previously missing pas de deux. . . . **Tamara Toumanova,** partnered by **Jasinsky,** visited Cuba and presented several successful recitals. *Sylvia Dubrocá*

Chile: Carmen Amaya and Co., after touring the provinces, presented a two weeks' season at the new Playwrights' Theatre in Santiago . . . The **University of Chile Ballet,** besides preparing its three new works for the 1954 season, went on a successful tour to Concepción. *H.E.E.*

Guatemala: The Guatemalan Association Pro Arte Musical presented two performances (Apr. 22/23rd) by the young Spanish dancer **Tere Amorós** in programs consisting of classical Spanish dancing and regional numbers. *Judith Armas*

Peru: Kaye Mackinnon's "Ballet Peruano" presented a program that was not very well received by the press . . . **Renate Schottelius** gave an interesting modern dance recital *J.C.F.*

Uruguay: Renate Schottelius also gave a recital in Montevideo, where **Rosario's** company is dancing at present . . . **Vaslav Veltchek,** choreographer of the Sodre is preparing this year's program at this theatre. *G.O.*
"Ballet"

MEXICO CITY NOTES

It looks as though the long dance-drought in Mexico may be about over. Early in May, the new Virginia Fabregas Theatre opens with an opera bouffe, "Orpheus in the Underworld," adapted from Offenbach by Salvador Nova. With the opening of the new theatre, Miss Fabregas' well known dramatic company will give equal prominance to ballet and musical productions. **Guillermo Keyes** has been engaged as choreographer and ballet master of the permanent **Fabregas Ballet Co.,** a small group (12 dancers) picked from the Bellas Artes troupe.

More exciting is the organization of a new ballet company, **Los Ballets de México,** which will bring together all our top dancers and choreographers in an independent company that will not lean on uncertain government backing. Producer and Director of the new Company is **Felipe Segura,** who has just returned from a year and a half engagement in Paris with the Roland Petit Ballets de Paris. Long one of our top male dancers, Felipe has had valuable organizational experience in other Latin American countries and in Paris. He has obtained private donations to start the company, and is organizing it along the lines of our Opera Company (and the Met) with annual subscriptions which should make the company self-supporting.

Ballet has had a tremendous growth in Mexico in recent years, and in modern ballet the Mexicans are among the best. But many balletomanes feel that we have too long neglected classical ballet. The new company will continue to create new modern dances but will also include a number of classical ballets in each season. Company choreographers will include **Ana Mérida, Guillermo Keyes, Cesar Bordes, Mme. Nelsy Dambre** and several others. Director Segura also plans to have guest dancers and choreographers from American and European ballet companies as leaven. While completely independent, the new company will work in close cooperation with the Academy of the Dance of Bellas Artes. The first month-long season will be presented at Bellas Artes some time in the fall, but Los Ballets de México will make its debut the middle of May, in a single benefit performance of "Swan Lake"—with a new happy ending.

Last month **Tamara Toumanova,** expertly partnered by **Roman Jasinski,** gave a series of four recitals at Bellas Artes, offering dances selected from a number of ballets. The packed houses at advanced prices and the enthusiasm of the audience was evidence of the public's hunger for classical ballet, but Toumanova just wasn't that good. Having no supporting company, her almost flawless foot work served to point up her odd lack of bodily grace, especially noticeable in her leaps and in the very exacting "Dying Swan." Discriminating balletomanes were disappointed but the ovations proved that most people were satisfied by the excellence of her points.

The Latin American Dance Prize, offered by Chilean magazine "Ballet," has been awarded to Mexican dancer-choreographer **Guillermo Arriaga,** for his "Zapata", premiered in Mexico last fall—well deserved.

Salvador Juarez of the Ballet Russe de Monte Carlo, after a vacation with his family and friends in Mexico, has just gone to Pittsburgh to be guest dancer and choreographer with the International Repertory Ballet for the premiere of his "The Two Loves".

Zenia Zarina has just completed a series of four evenings of oriental dances at the Sala Chopin. Miss Zarina, who was born in Persia, is an excellent Orientalist and her dances are enhanced by beautiful, authentic costumes and music. Her programs suffered from the interpolation of tableaux and unrelated stories, but Zarina herself is a very satisfying performer. Miss Zarina, who is better known in the East than in the Americas, is now a resident in Mexico, where she has opened a small school of oriental dancing. *Patricia Fent Ross*

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Perhaps someday in her years of womanhood, these first graceless moments, the awkward errors, the dance teacher's firm and encouraging words, the whole magic mood of unspoiled youth will be recalled and this once frightened little girl will look back and gently smile.

To the dance teacher whose dreams of spawning the next Nijinsky or Pavlova shall remain but pure sweet dream, that gentle smile may be the only rewarding reality. A reality of helping to mold graceful, poised human beings, of turning ducklings into swans, and bringing to their lives, for a little while at least, a world of enchantment, of discovery, of beauty.

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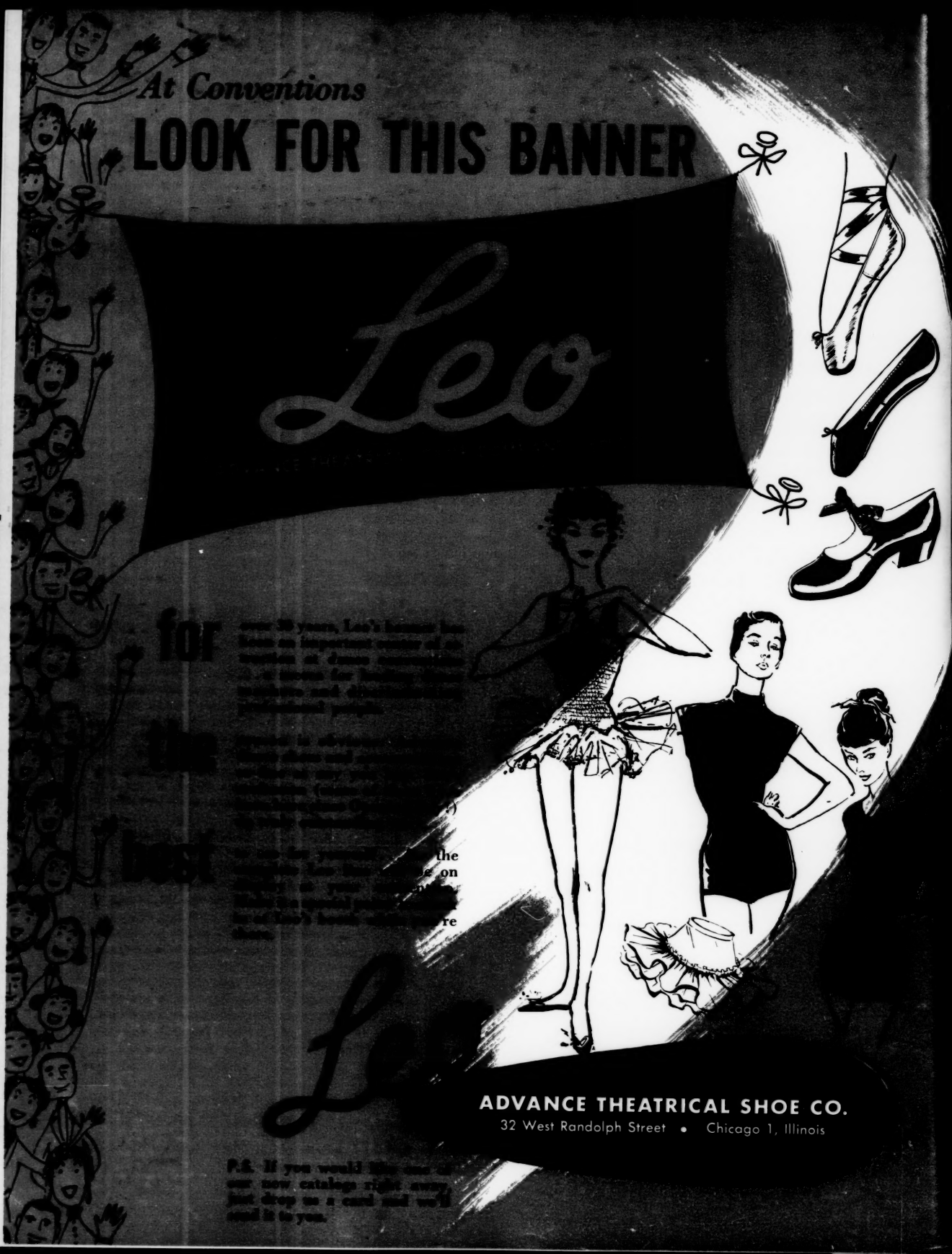

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